

Disney·PIXAR

The Art of **FINDING
NEMO**





To the crew of *Finding Nemo*, who created the beautiful world of this film. Thank you for jumping into the waters with us; this book is dedicated to you and your families.

Andrew Stanton, writer-director

Graham Walters, producer

page 1:

Geefwet Boedoe
color pencil, 6 x 4"

pages 2-3:

Anthony Christov
pencil, 9 x 6 1/2"

pages 4-5:

Mark Whiting
acrylic, 8 1/2 x 6 1/2"

opposite, top to bottom:

Mark Whiting
acrylic, 5 1/2 x 3 1/2"

Mark Whiting
acrylic, 5 1/2 x 3 1/2"

Mark Whiting
acrylic, 5 1/2 x 3 1/2"

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Forewords

Andrew Stanton is my colleague, friend, and creative collaborator at Pixar. During *A Bug's Life*, he started playing with an idea for a feature film. "Well, tell me, tell me, tell me," I said. "No, let me think about this for a little while," he answered. Finally he got to the point where he said, "I'm going to tell you this story I've been thinking about." He continued with an incredible one-hour story pitch that was riveting, emotional, funny—a story about a father and son. It was just amazing and I was strapped to my seat. After the pitch he said, "John, what do you think?" I said, "You had me at the word *fish*."

John Lasseter

executive producer



above:
Ronnie del Carmen
digital

opposite:
Ronnie del Carmen
pastel on link, 9 1/4 x 5"

I grew up in Massachusetts, by the sea, and I remember going to my family dentist, who had this funky fish tank in his office. All kids are attracted to aquaria, and I remember staring at this tank and thinking what a weird view of the world this must be for the fish—it'd be like flying into Las Vegas and that's your first view of America. I assumed, when I was a child, that all fish in tanks were originally from the ocean and wanted to go back home.

In 1995, I took my son Ben, who was one year old, to Marine World, where they'd opened this far exhibit that had a tunnel with a massive glass-well. I'd never scuba dived at that point, but if you stood close to the glass, you got the feeling of being underwater with all these tropical fish. This was two



years before *Toy Story*, when people were questioning whether audiences would even sit through a computer graphics (CG) feature. But I remember, even then, thinking how in CG we could make an underwater world, that CG would be the perfect medium for that world.

The idea stayed on the back burner as I worked on the slate of Pixar productions that followed the success of *Toy Story*—and waited for the spark that finally fire up the gestating idea. I had the environment and the situation, but the idea didn't kick into gear until I came up with something that mattered to me emotionally.

The final piece fell into place when Ben was about five years old and I took him for a walk to the park to have some father/son time. It was only two blocks away, but the whole time I kept saying, "Don't touch that... be careful... stay away from the curb—cars!" I suddenly became aware of what I was doing, I thought about the dilemma of being a parent and having protective instincts that can consume you and keep you from being the interactive parent your child needs you to be. The premise I concluded with was "Fear denies a good father from being one." That conflict intrigued me and sparked the idea of making a story that focused on the parent, not the child. That walk to the park with my son really connected the dots, and from 1999 on I got serious about making *Finding Nemo*.

So, it's been a long journey from my dentist's office until now, with many incredible artists joining up along the way to help turn this little fish idea into a reality. This book is a tribute to their amazing talents, and a peek into how it takes a sea of visionaries to make a single vision possible. Enjoy.

Andrew Stanton

writer-director

Introduction

by Mark Cotta Vaz



Across the Bay from San Francisco, in the town of Emeryville and on the former site of the Oakland Oaks baseball field and most recently Del Monte Park, a different kind of factory opened its doors after the Thanksgiving holiday of 2000—a story factory, the home of Pixar Animation Studios. Pixar has been releasing feature-length computer animated films (commonly called CG films) since *Toy Story* in 1995, but the company founders first encountered the mysteries of computer animation when it was sequestered in university labs and locked away in corporate think tanks. It took years of research and development before they uncorked the magical digital genie and made it tell stories. And that genie keeps exponentially growing, promising ever more creative possibilities.

Stepping inside Pixar Animation Studios, one enters an atrium that looks like a Machine Age train station and forms a cathedral of space, with sunlight filtering through vaulting skylights and glass walls. Above the lobby floor, at each end, two bridges (including one dramatically arching span from which the company has held paper-plane flying contests) connect the upper level's east side and west side. To traverse the vast atrium and its ground level and upper corridors, many Pixar employees favor gliding around on scooters and skateboards (and one wonders if Buzz Lightyear's rocket shoes might propel them in the future).

If the atrium is, as the company planned, the living room, then the animator's area is the playroom, a place where creativity is unleashed even in office and hallway decor, decorated with an exotic Tiki theme, a general store, and a corner office lashed

on to a coral wall and tunnel. An aquarium in the corner, stocked with tropical fish, fits right in but also served as reference for the fish characters of *Finding Nemo*, Pixar's fifth feature, released in partnership with Walt Disney Pictures.

Flitting near the tank's surface are two orange and white striped clownfish, the species that inspired the characters of little Nemo and his over-protective dad, Marlin, known to the production as Father. In the film, Nemo gets scooped up by a diver and taken from his coral reef home to a fish tank in a dentist's office overlooking the harbor of Sydney, Australia, and Father must brave the dangers of the deep to find his son. In the tank there is also a delicate slice of fluorescent blue, a regal blue tang that stars as the daffy, memory-challenged Dory. In the Pixar tradition of buddies (ranging from the *Toy Story* duo of Woody and Buzz to the fury giant Sulley and one-eyed Mike of *Monsters, Inc.*), Father and Dory are partners in the epic search for Nemo.

It is in this playroom that the artists of Pixar churn out reams of concept art and storyboards that in turn define the look of the movie's characters and environment, and explores the emotional underpinnings. As the marathon run of years it takes to make an animated film narrows to the final months, this artwork disappears, gradually replaced by the vision from the 3-D world.

Although concept artists, because of early deadline pressures, often must start work without a complete script in hand, the *Finding Nemo* team had the luxury of beginning after Andrew Stanton had completed his first draft. "He was so great





about wanting to board his script and look at it in its full ninety minutes with temporary music and dialogue, in what's called the "story reel,"" smiled Pixar veteran and *Nemo* production designer Ralph Eggleston (whose directorial debut for the animated Pixar short *For the Birds* was honored with the 2001 Academy Award® for Best Animated Short Film). "Showing his dirty laundry," Andrew calls it. He wanted to quickly see if this was a movie he felt strongly about—and it was. Then, the production began rolling and everybody started jumping on the train. We call it 'The Process.' Trust the Process."

Some of the artists worked with digital tools, such as the paint programs favored by shader art director Robin Cooper, who helped define the color palette used by the CG artists. Randy Barrett, one of the environmental art directors, often created a pencil sketch, scanned it into the computer, and, with Photoshop software, experimented by resizing the drawing or adding layers of texture and color. The concept work was even aided by previsualization, in which low-resolution, 3-D characters and environments provide for a scene's rough layout, scale, and camera work. For *Nemo*, this tool was particularly vital in helping the artists discover, at the outset, potential problems and design possibilities for the environments of Sydney Harbor and the dentist's fish tank. But, as John Lasseter, one of Pixar's founders and *Nemo* executive producer, declared, "At Pixar, we're not digital purists." The final movie would be computer generated, but in the field of concept art and storyboards, which begins with limitless blue sky, the quickest route

to an idea is still humble pencil and paper, such as the *Nemo* story department's hand-drawn storyboards, or the pastel paintings and charcoal pencil sketches the art department produced for mood, lighting, and color possibilities.

At the heart of the work was the symbiotic relationship between the two departments, story and art, an aspect of the Process that hails from animation's Golden Age. "Developing an animated film at Pixar is no different than it was at Disney in the days of *Snow White*," said story artist Jason Katz. "The story and art departments develop the film in tandem. In story, we'd start with the script and draw up specific shots and camera placements that the editorial department will take and combine with sound and music for the story reel, which is a living representation of the film."



"I worked on both story and art for *Nemo* and the main difference is the story department is concerned with the broad strokes of sequences, while the art department is detail and project oriented," added story artist/designer Peter Sohn. "In art you might have several weeks to work out every detail of what a piece of clothing looks like. In story you're constantly working out problems and changes, like worrying about Nemo's relationships with the tank, going or figuring out how Father and Dory fit into Nigel's (pelican) beak, breathe water, and escape from a horde of seagulls and still be exciting."

Finding Nemo, with its underwater world and a fish father's odyssey across the ocean to find his lost son, had a particular lure for Pixar creators. For Eggleston and director of photography Sharon



Calahan, the potential included the chance to evoke the glorious animation of the past. "We'd always wanted to do a CG animated film that looked like it was made in 1940, the three-strip Technicolor films where there were soft edges to things and a very soft look," Eggerson explained. *Barbi*, with its watercolor look, was also an inspiration—let detail fall away, go off into the murk of the ocean. We wouldn't do that on *Toy Story*, because it's a film about toys and plastic. But *Finding Nemo*, with its underwater setting, allowed us to do something we always wanted to do."

"Every movie starts with a basic idea," Lasseter added. "When Andrew first pitched the idea to me, he showed some images of real fish and described this very personal father-and-son story. One of the things we pride ourselves on in our films is matching a subject matter to our medium, and so me, *Finding Nemo* is one of the best blendings of an idea with a medium. In bringing this underwater world to life, so much of it looks realistic, but it's also so stylized. There have been some great underwater sequences in animation history, but this is unlike any underwater animation that's been done."

And it was concept art that conjured the characters, that defined the stylized realism of coral reefs, the foreboding vastness of open ocean, and the dentist's crowded fish tank. But the artists knew that, ultimately, after an idea had gone through seemingly endless iterations and been approved for production, it would undergo a new metamorphosis as it took three-dimensional form.

"We can't solve all the performance issues in the story reel," story supervisor Ronnie del Carmen

noted. "In the story department, we make sure ideas are inspired and won't be lost, but after that, the animators kick in. After all, if animators just slavishly represent the reel, you'd have characters hitting very basic poses. Animators have great latitude to find quirks and nuances in a character that'll bring it alive, to discover things that we story artists couldn't get to in the story reel. Something as simple as a quick double take or a blink can get a laugh or elicit an emotional reaction."

Once we start building a 3-D environment in the computer and moving the [digital] camera around, it's not unlike a location scout for a live-action shoot," noted *Nemo* producer Graham Walters. "At that point, we're not defining ourselves by what was drawn beforehand, but what we can find in 3-D.

"At Pixar we do hold our hands pretty close to the flame in terms of entertaining story changes," Walters laughed. "You never know when a good idea will pop up, and if it'll make the movie better, we always want to accommodate that."

No one has a lock on ideas—the best idea is what goes in. I may look at a storyboard and get an idea for an additional visual gag, while a story artist might come up with a great bit of dialogue to go with his storyboard. It's a very organic process, a shared experience," said writer Bob Peterson.

"And despite that chasm between 2-D artwork and 3-D animation, the two worlds are linked. We'll develop a character and then take it into a clay sculpture, which occasionally gets digitized to make a 3-D model," noted character art director Ricky Nierva. "My job is to make sure that the life



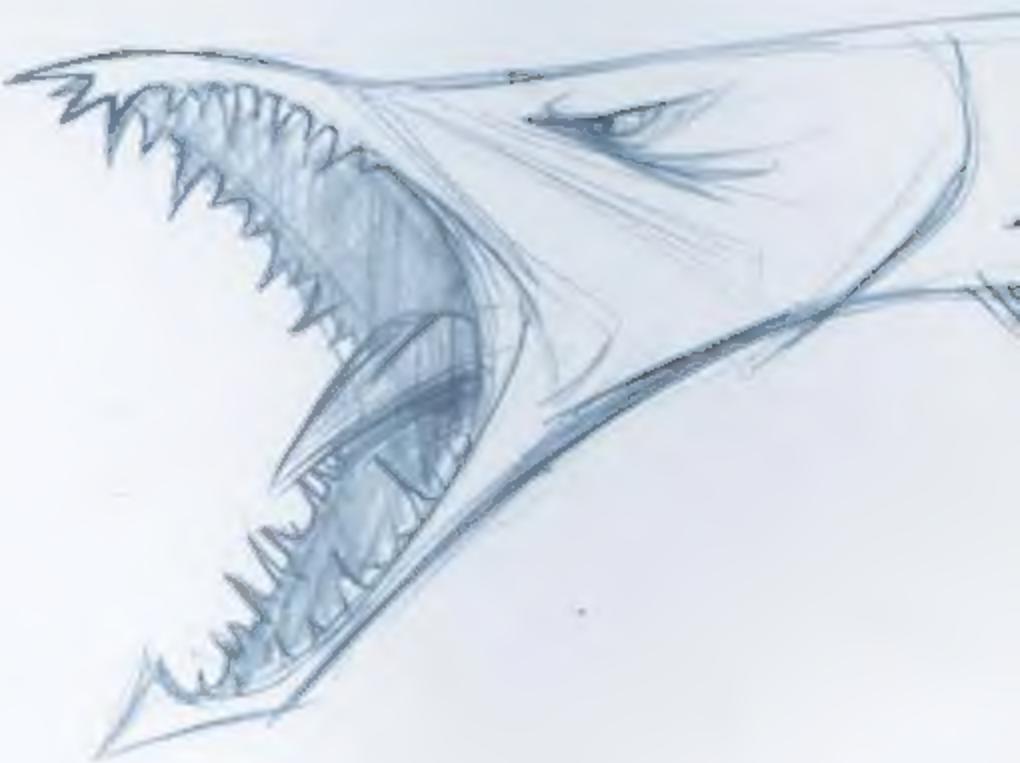
and essence of that [approved concept] sketches in that computer model. It's a big jump from 2-D to 3-D, to get what's in our heads into the heads of the CG modelers."

"Concept art is your touchstone for everything, that's why it bleeds into the actual production," Stanton added. "I'm not going forward on a production until I have that security blanket of at least a sketch of what the end product will hopefully feel like when it's all done. I don't see how I'd be possible to make any movie—let alone the movies we make—without concept art."

Pixar honored the crucial role of concept art when, upon completion of its new facility, select pieces of *Alabsters, Inc.* conceptual art were blown up to wall size to decorate the sky atrium. And upstairs, across the bridges linking the east side to the west side, framed concept paintings and storyboards from Pixar productions make corridors into art galleries—and a continual source of inspiration.

This book culls a sampling of the thousands of individual pieces of *Finding Nemo* concept art, so that those from the wide world outside the atrium can view the art show, too—so that the world can see the creative inspirations that evolved into moving pictures.

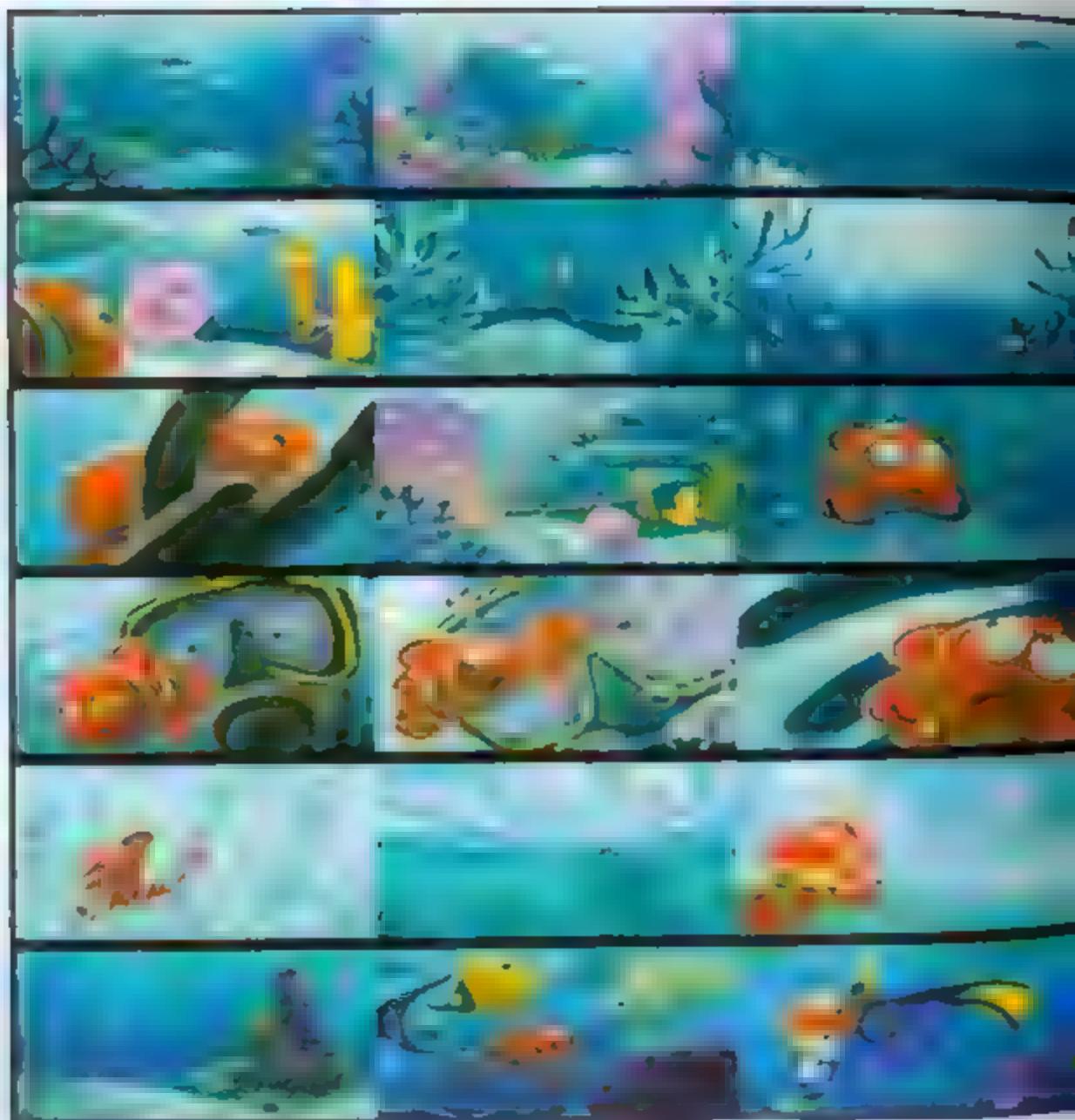
In the final analysis, making a computer-animated feature is about powering up the imagination along with the processing of megabytes. "We've reduced the way we work at Pixar to this phrase: 'The art challenges technology and the technology rescues the art,'" said John Lasseter, smiling. "It's this wonderful yin and yang."







LEAVING HOME





Ralph Eggleston



Jeff Richards



Andrew Stanton



above
Ralph Eggleston

left
Mark Whiting



Bruce Zick

op
Nelson Boho

above
Nelson Boho

right
Bruce Zick
2701 1 12 x 18

Robin Cooper

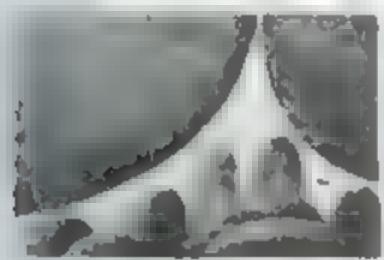


right





Sharon Callahan



top
Bruce Zick



top
Bruce Zick

bottom
Bruce Zick

right

Bruce Zick

1990

below, left to right

David S. Fulp

1990, pencil, 12" x 18"

Nelson Bohol

1990, oil, 8" x 10"

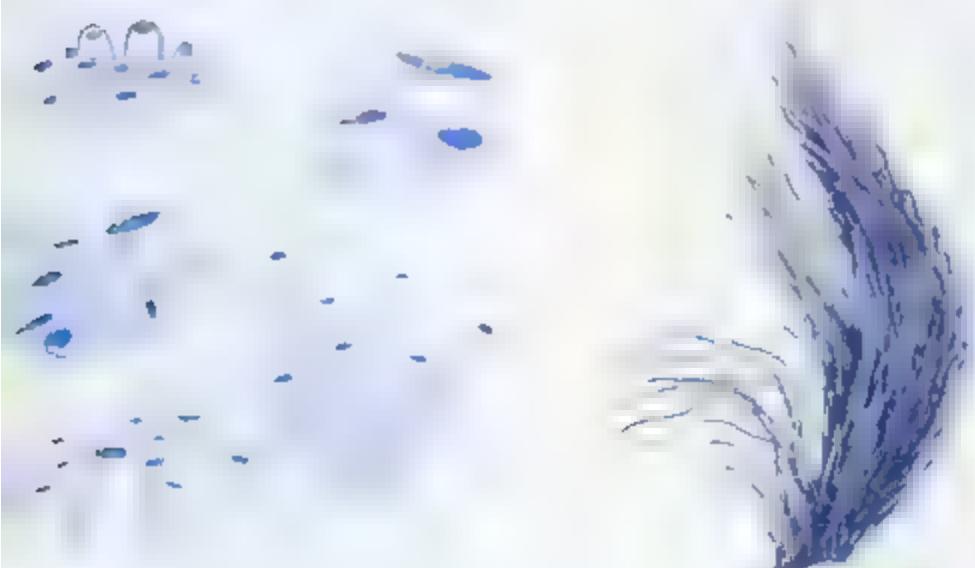
Nelson Bohol

color pencil, 8" x 11"

Nelson Bohol

1990, oil, 8" x 10"

Andrew Stanton



When we started making the movie, Ralph and Andrew had to think a lot about how to design a coral reef. It wasn't about us diving in and sketching a coral reef that'd look interesting and so on, but a bigger issue of coming up with a strategy for creating that world. Ultimately, what you have to do is animation—any kind of filmmaking really—convince the audience to where you want them to go to, to feel what you're experiencing.

Graham Walters

Editor



below, left to right:
Ralph Eggleston
10 x 10 in. 9 x 12"

David S. Fulp
color pencil 11 x 14

David S. Fulp
charcoal 9 x 12

David S. Fulp
color pencil 6 x 8

below

Ralph Eggleston

right

Ralph Eggleston

page

Ralph Eggleston

Andrew Stanton



Dan Lee







top
Dan Lee

above
Dan Lee

right
Dan Lee





400px-left

Dan Lee

400px-right

Robin Cooper

right

Robin Cooper



Dan Lee

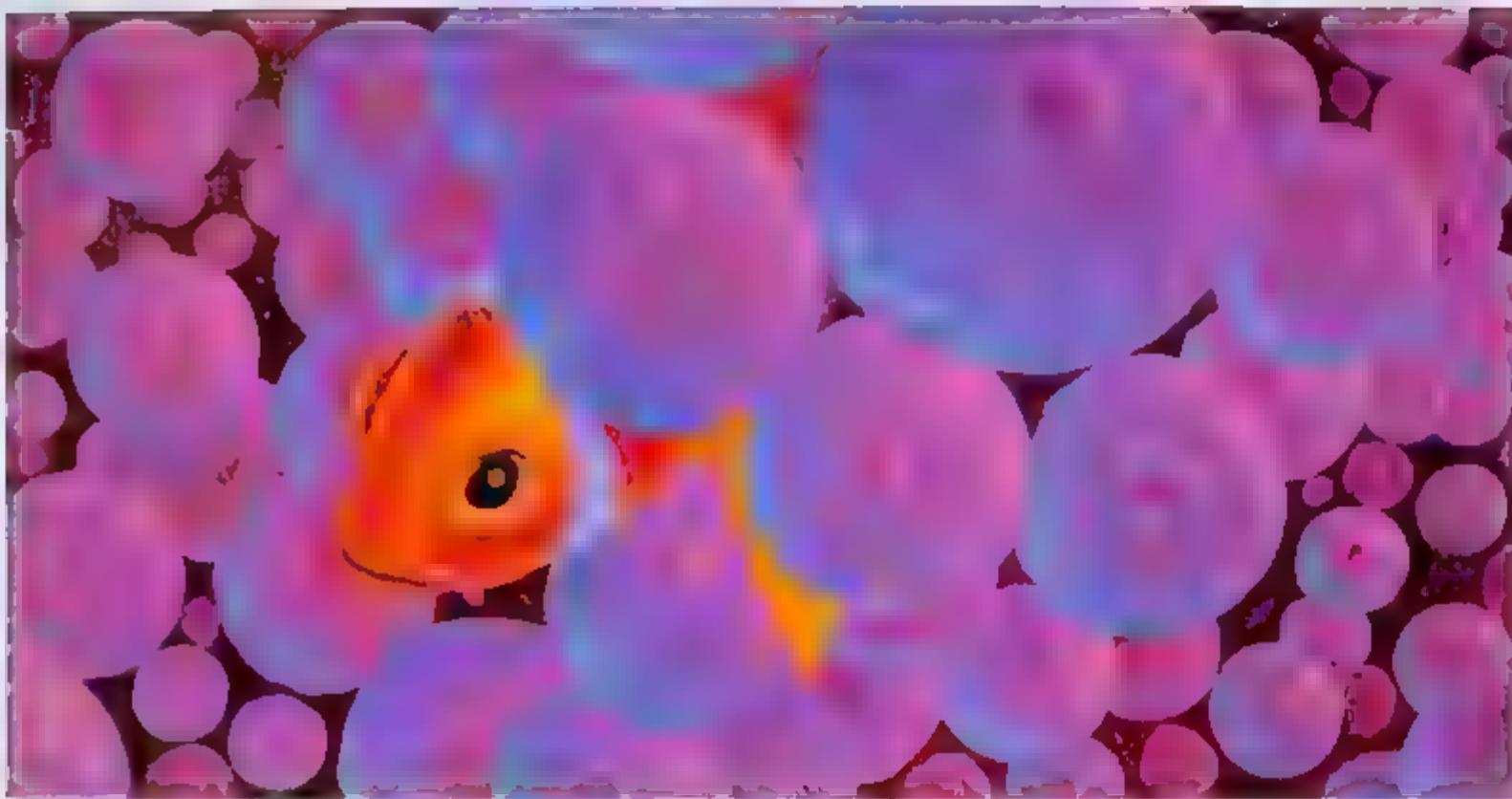


above
Geefwee Boedoe

100 mm x 50 mm x 30 mm

right
Carter Goodrich
pencil 12 x 4

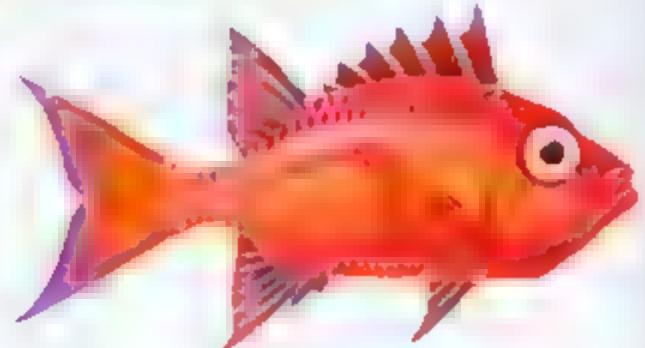




above
August Hall

right
Jamie Frye

Randy Berrett



right
O, Cle and Hung

below
Sam & Frye







above

Simon Varela

right

Geon Kim

opposite

Dan Lee





John Lasseter

Executive Producer

above

Belinda Van Valkenburg

Art Dept

top

Dan Lee

Art Dept

far right

Dan Lee

Art Dept

11

get rid of the old clutter at

the end of the day

Re-allocate time to

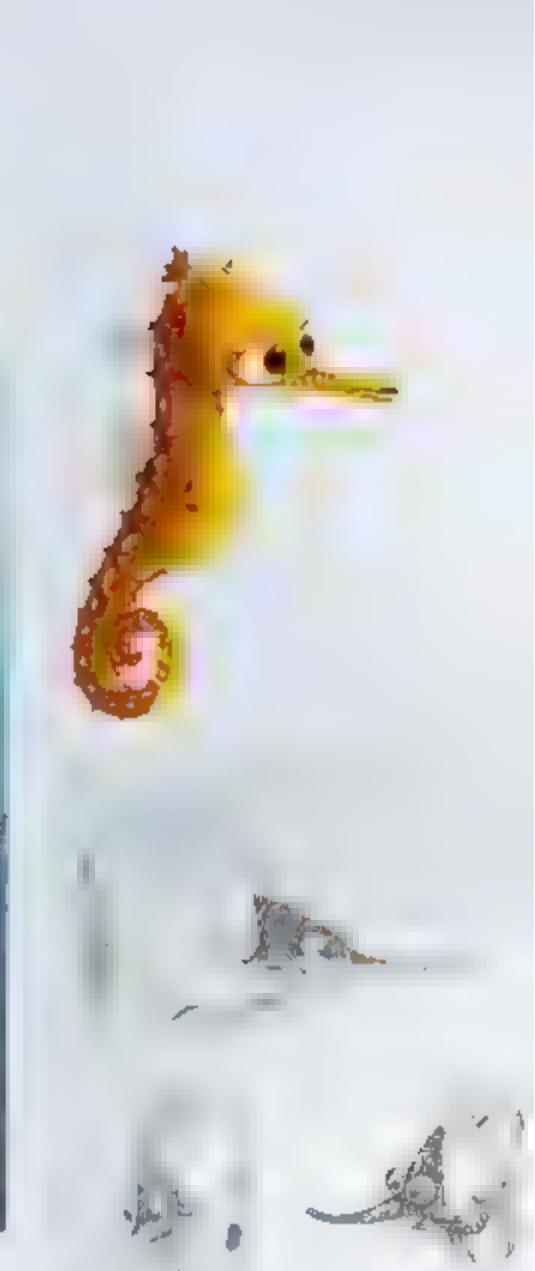
check in with the audience members

and you have permission to click





bezaa
Ralph Eggleston



bezaa
Belinda Van Valkenburg

bezaa
Peter de Seve

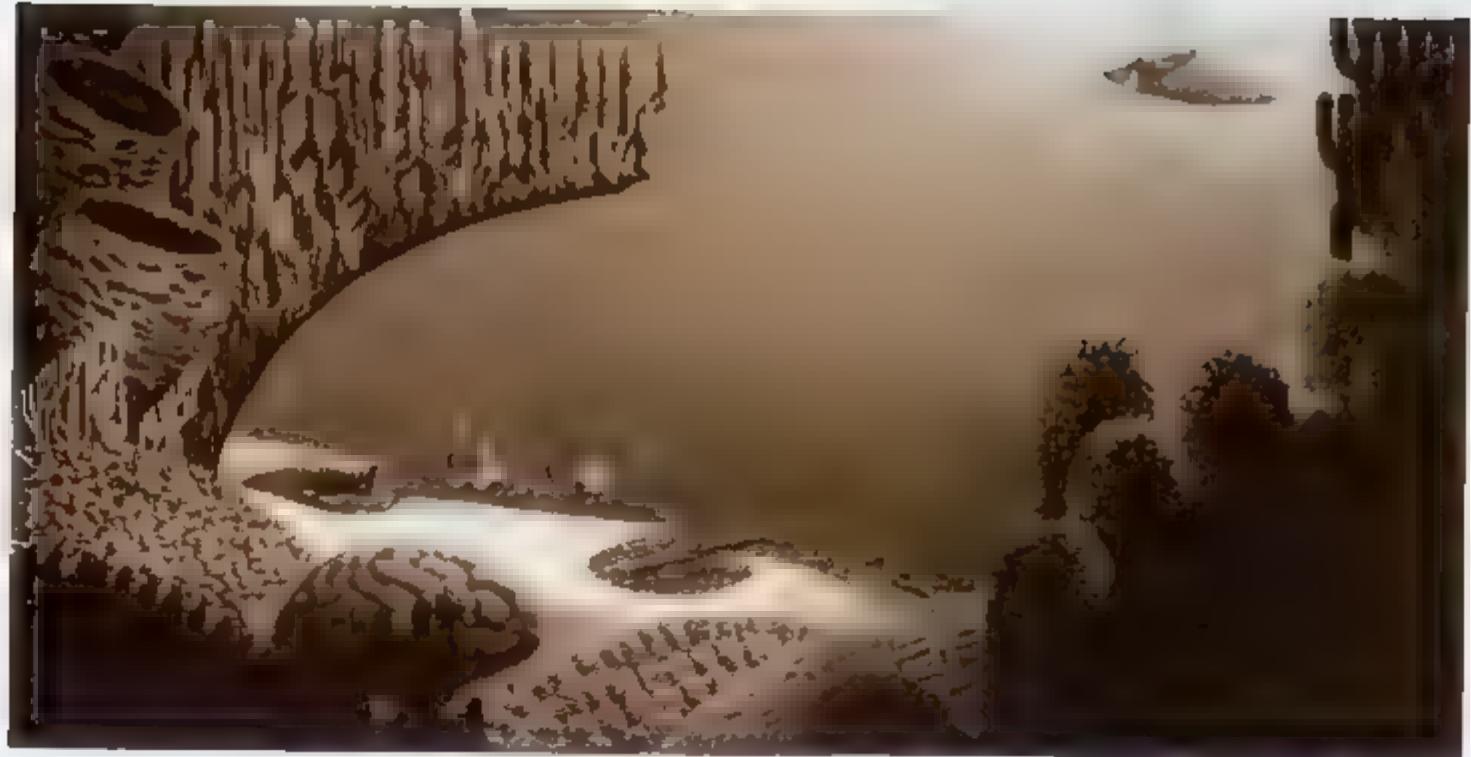


Simon Varela

Graham Walters

100
Dan Lee

100
Simon Varela





ABOVE
Joseph "Rocket" Ekers

Ralph Eggleston

OPPOSITE
Ralph Eggleston





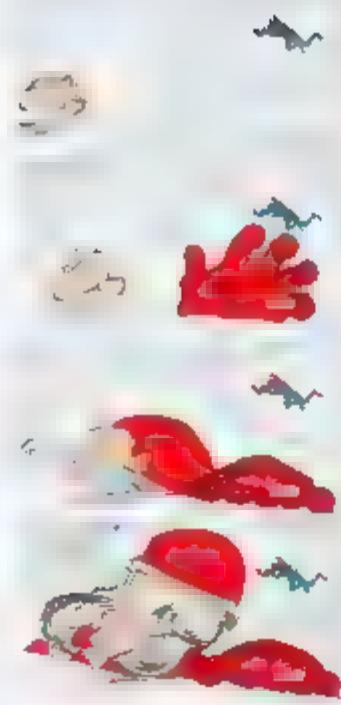


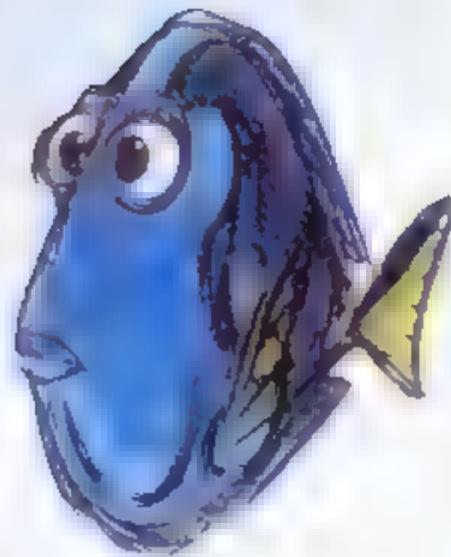
Lee Unkrich

top right:
Ralph Eggersen

right:
Nathan Stanton

far right:
Randy Berrett

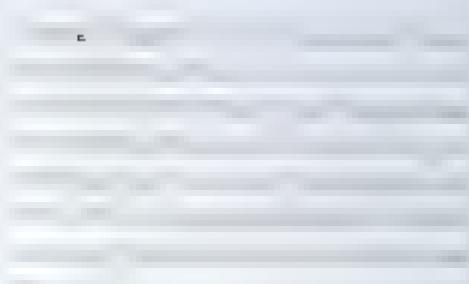




above:
Ricky Nerva

right:
Brett Coderre





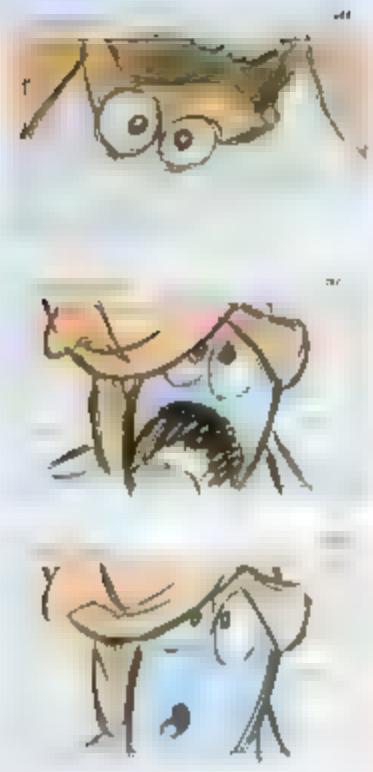
left
Ralph Eggleston

below
Carter Goodrich

Andrew Stanton



4



above:
Ronnie del Carmen



A lot of attention went into creating the surface of

music or too present. The audience might

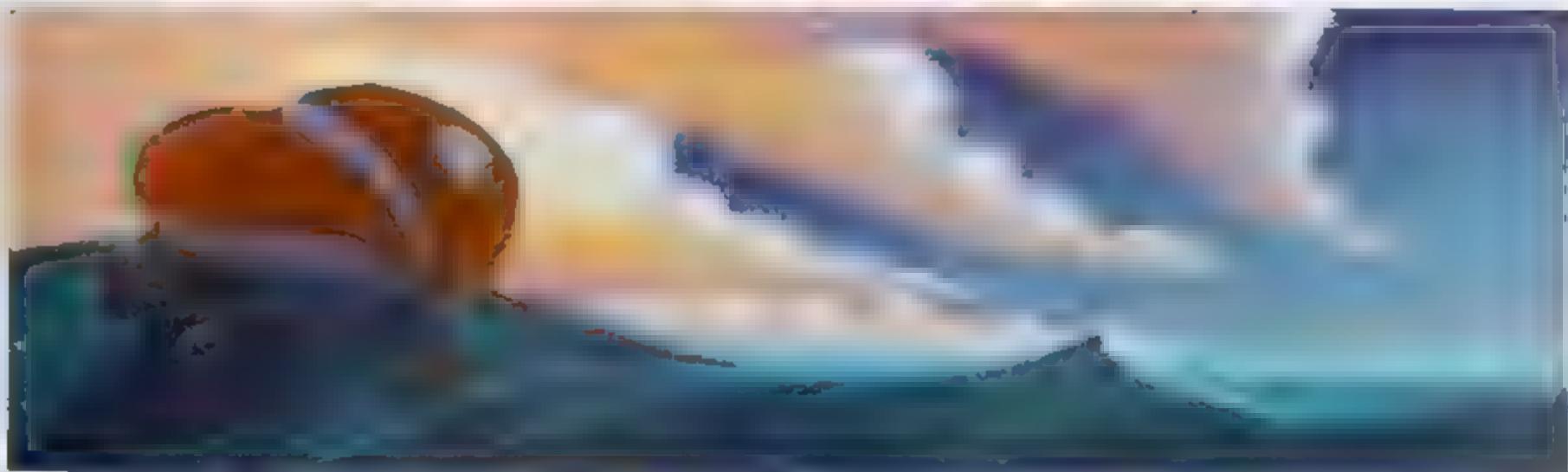
right:
Ralph Eggleston

These are very small. **Oren Jacob**



left
Ralph Eggleston

below
Ralph Eggleston

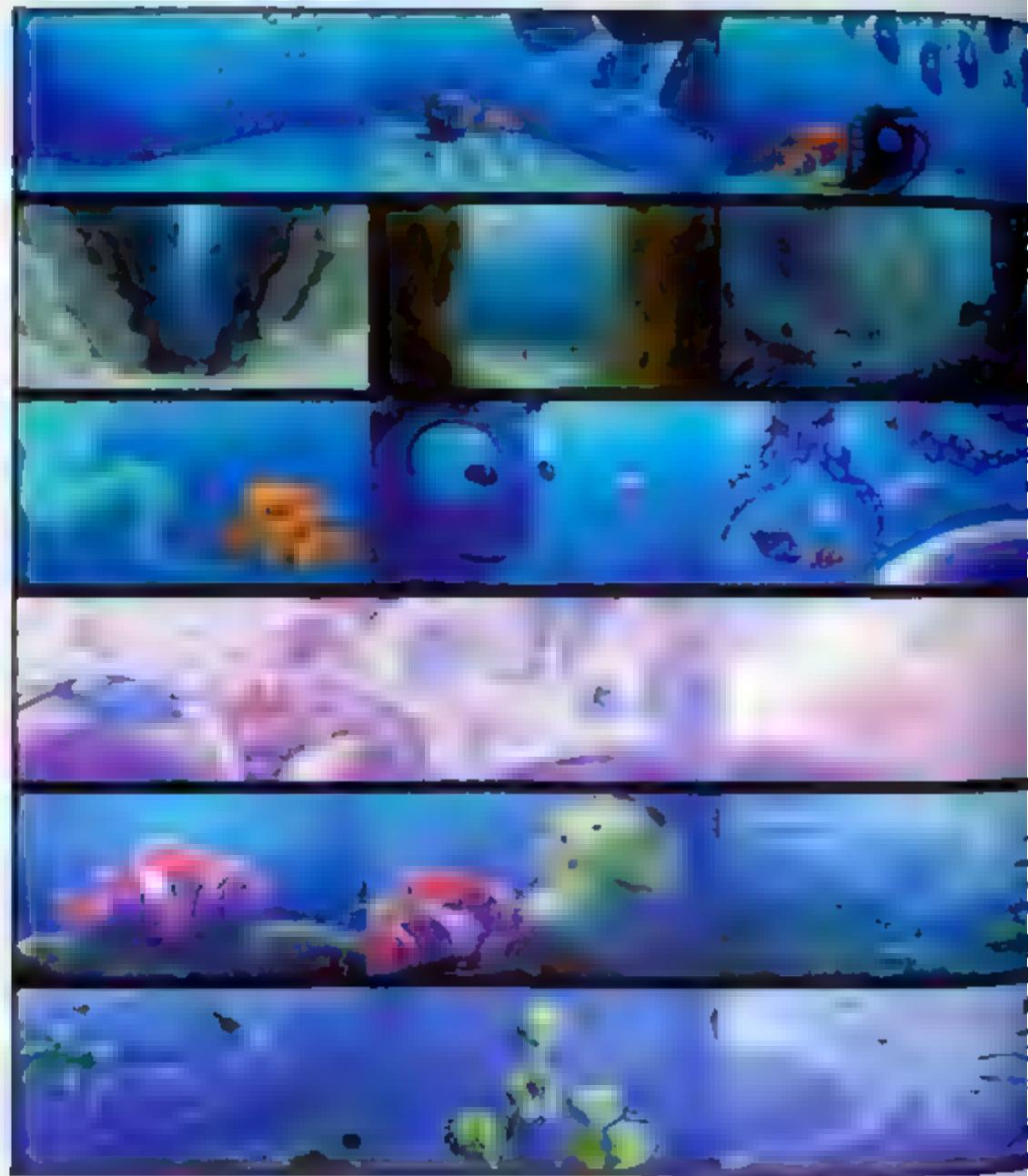


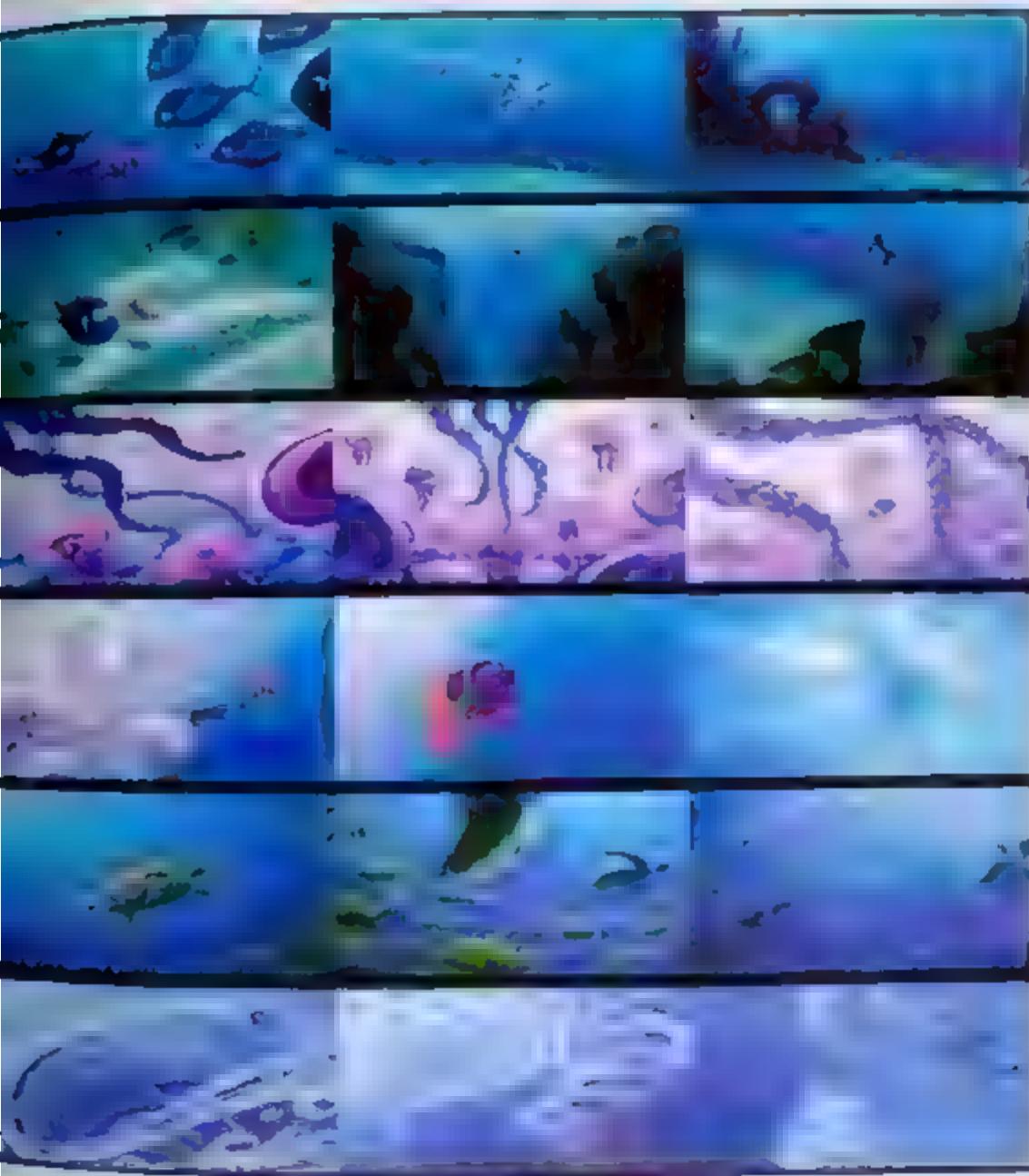


THE BIG STUDY



pages 16-4
Jeff Richards





Ralph Eggeston





Randy Barrett

S. Món Varela



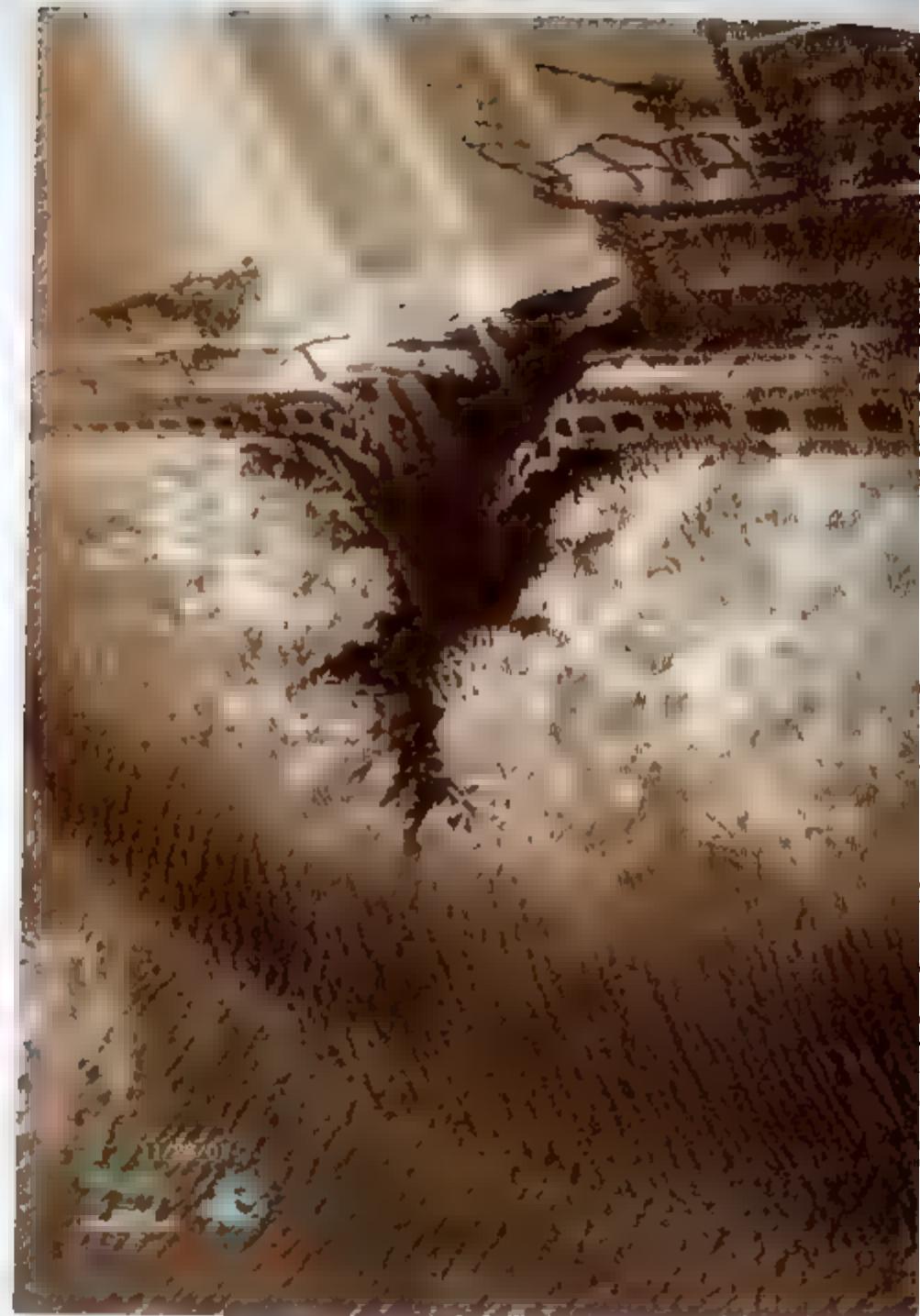
Top
Bruce Zick



Andrew Stanton

Middle
Bruce Zick

Right
Anthony Christov





Anthony Christov

After you're designing environments, it's always
so extremely relevant, even down to the characters.
It's like when you're building a house
structure out of the

After you're building a house, you're always
the last person going the characters.

Anthony Christov

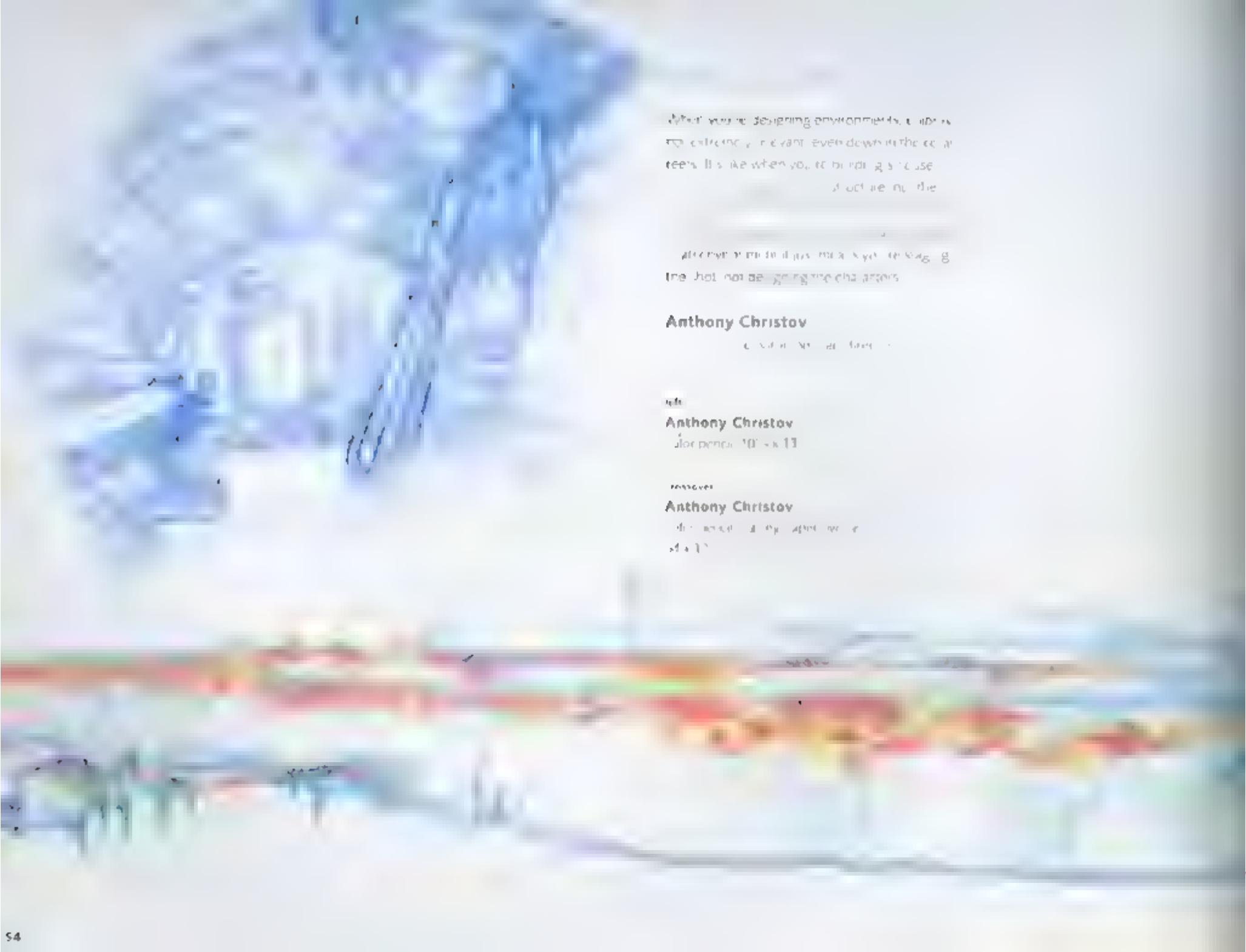
Character artist

left:

Anthony Christov
color pencil 10" x 11"

top:

Anthony Christov
charcoal and oil pastel on
sketchbook





Anthony Christov

Oil on panel 50 x 80

above right:

Anthony Christov

Oil on panel 70 x 100



Andrew Stanton

Simon Varela



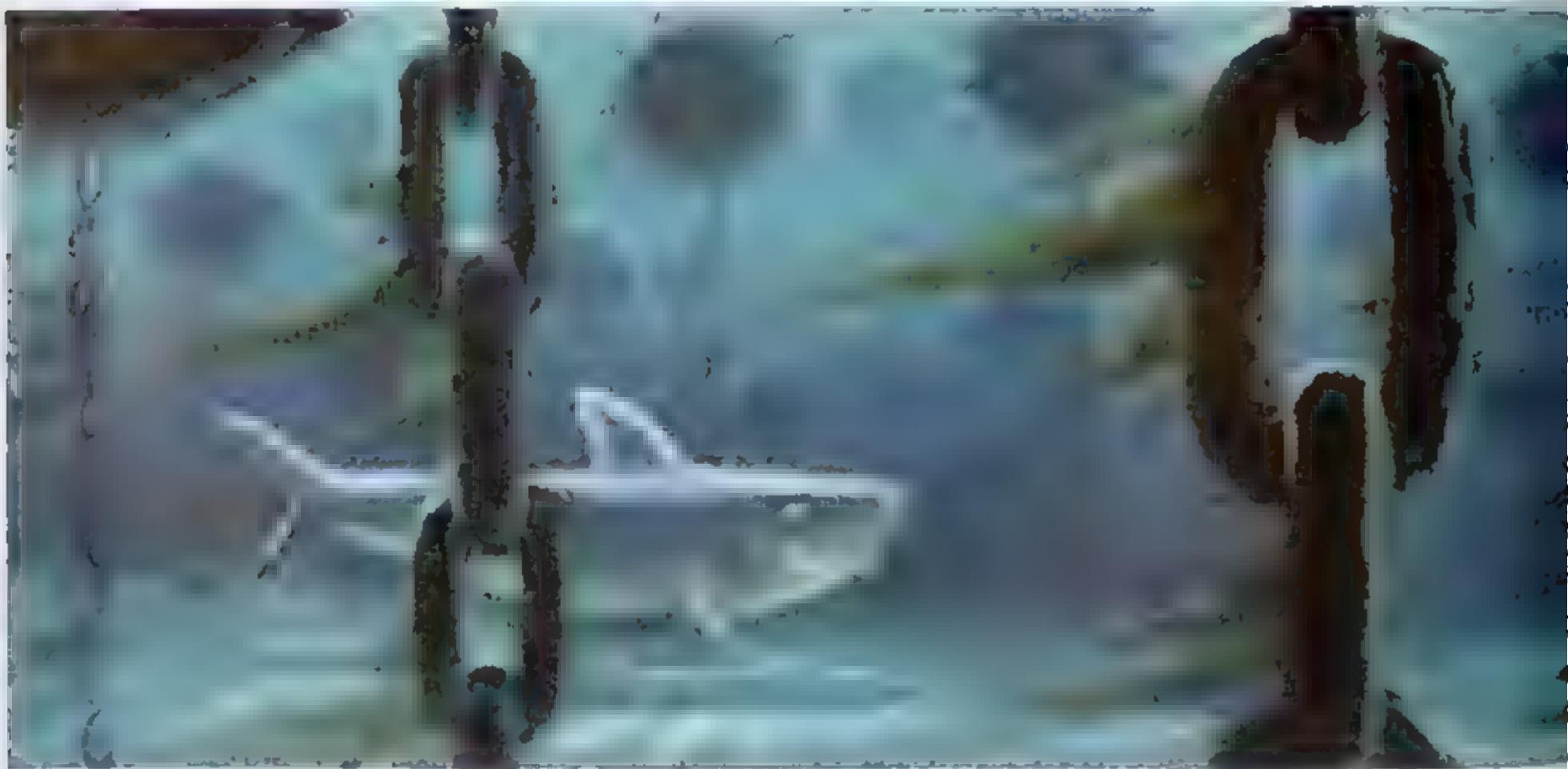


Top
Ralph Eggleston

Middle
Ralph Eggleston

Bottom
Ralph Eggleston





top

Ralph Eggleston

bottom

Ralph Eggleston



below

Ralph Eggleston



Ralph Eggleston

Sharon Calahan



at Brown
Andrew Stanton

የኢትዮጵያ ሚኒስቴር

四百

417

Save yourselves! Get out of here

Dory and Father swim for their lives but are outnumbered by
the sharks

Red Goofs after them his jaws
a hungry shark makes a final lunge

Dory dash into a SMALL CAVE Use the same
the entrance is on the side to

Dory against the metal barrier
but Father and Dory FIGHT WITH FIGHT An hour
he heard nothing sloping profoundly

A & HUR FAMILY

We're sorry... Don't take it
personally! Bruce really doesn't mean

Dory looks at Father

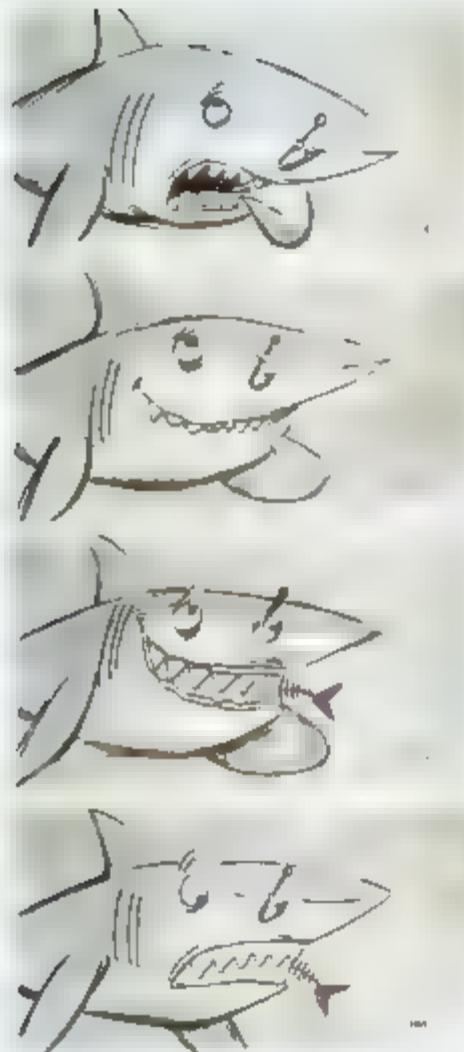
A warm inviting sun filters over the open sea into
the camera looking into the ocean

NEED A CROWN

Fish busily swim through the shafts of sunlight streaming
above performing their daily duties of
cleaning & seeking a mate An ongoing parade

He looks happy

REPORT TO MR. DODGE



4. Spend the first 10 minutes creating
2D line art characters and the
style you like.
A. 10 minutes
B. 10 minutes
C. 10 minutes
D. 10 minutes
E. 10 minutes
F. 10 minutes
G. 10 minutes
H. 10 minutes

Lee Unkrich

Jim Capobianco

• 10 minutes

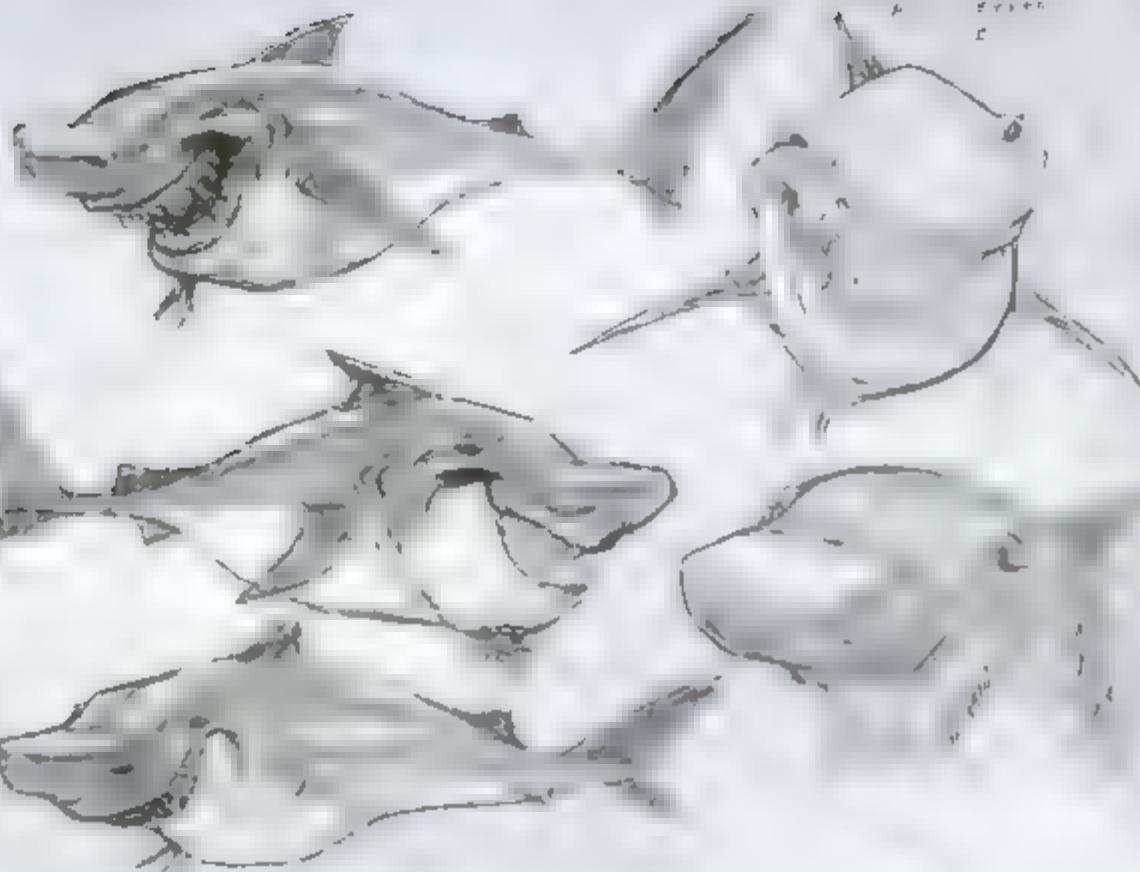
James S. Baker



Andrea Nemec



GREAT WHITE
SHARK



below
Peter de Sève
pencil 0 x 10

top right
James S. Baker

right
Ricky Nierva
oil 14 x 18

opposite
James S. Baker
color pencil and wash 18 x 24







5 man Varela



Simon Varela



These detailed pencil drawings of sharks, done with a wide variety of detail, wanted to capture how ugly they are. Nature made them into the least elegant shapes and shapes a power of destruction with their sharp teeth that can go from

0 to 60 in less than two seconds and a whale can't even feel it. Most of the sharks I've drawn are friendly, scuba divers develop this power for sharks and I've worked on the lethality qualities, so their teeth are sharp but

they always try to be gentle and soft as a dog. I've made a lot of mistakes and changes I explored the group dynamics. Bruce the great white shark is a bit of a snob. I don't have to work too hard to be scary. Anchor the hammerhead is my favorite shark and a bit of a snob. Bruce the mako shark is the scariest and always has to compare to the real sharks which I think many people have a misconception about sharks. Bruce has too many teeth. His design also has a bunch of scars and is a fucking scuba diver's nightmare. I pierced his testicles.

Ricky Nierva

Illustrator and Designer

left

Ricky Nierva

34 x 24 x 24

opposite

Albert Lozano

pencil 14 x 9"



1

2 3 4 5 6 7 8 9 10 11

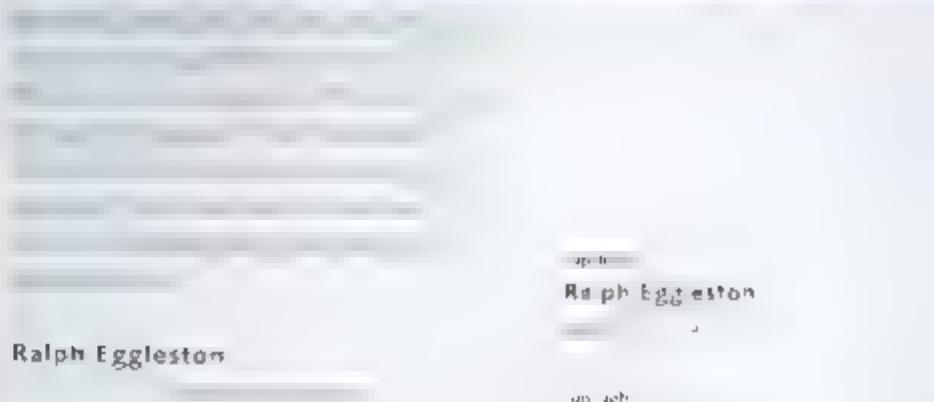
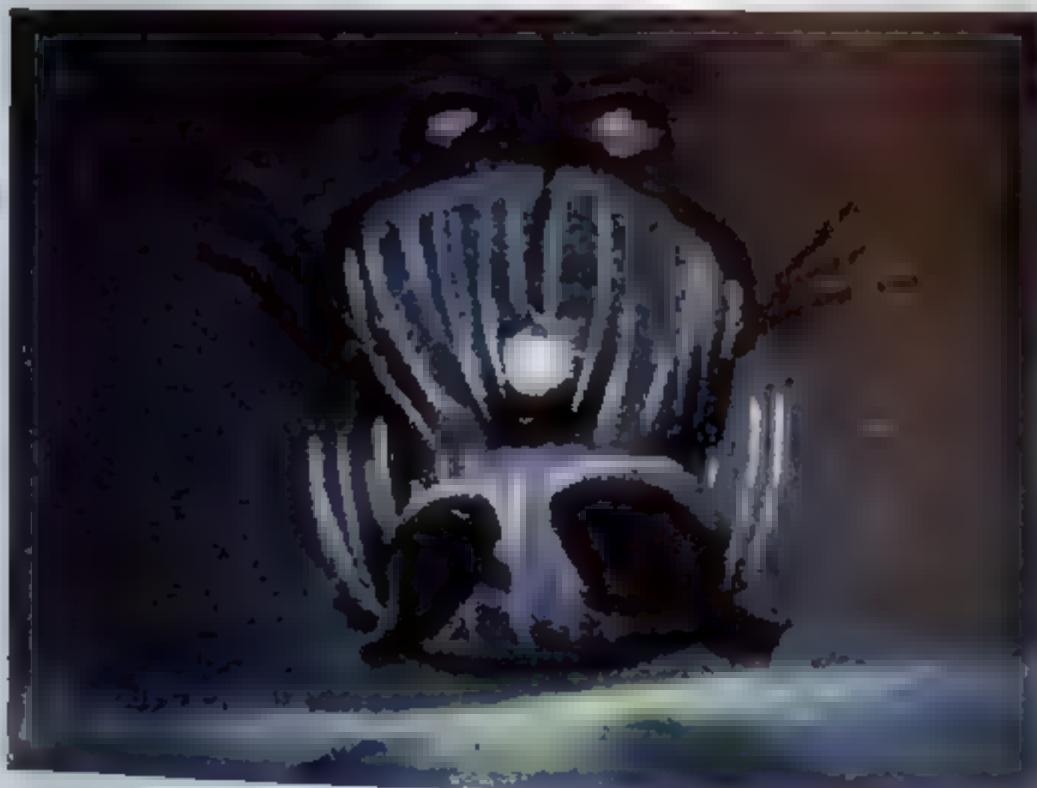


1 Moll A Firm Brown
Tissue reddish F W
Some of this tattered

Exhibit A in front teeth.

Sharon Calahan

D . Cle and Hura



Ralph Eggleston

Ralph Eggleston

Ralph Eggleston

Ralph Eggleston



Randy Berrett



Carter Goodrich

above

Peter de Séve

1968, oil, 172

right

Peter de Séve

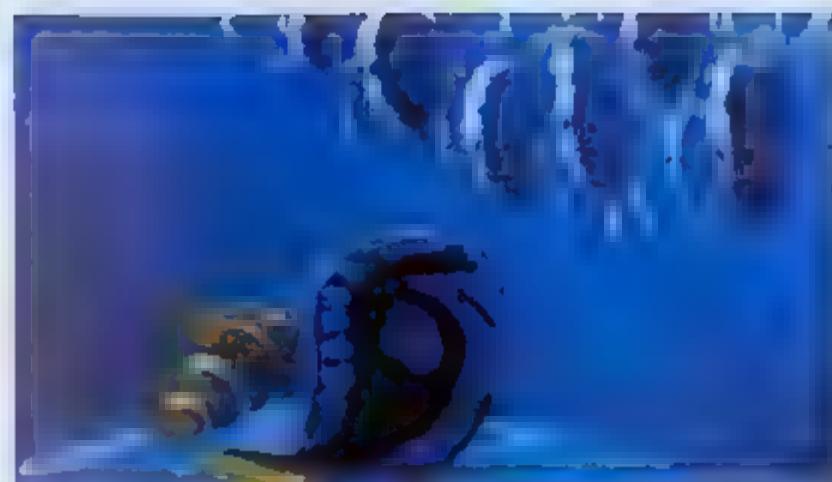
1968, oil, 172



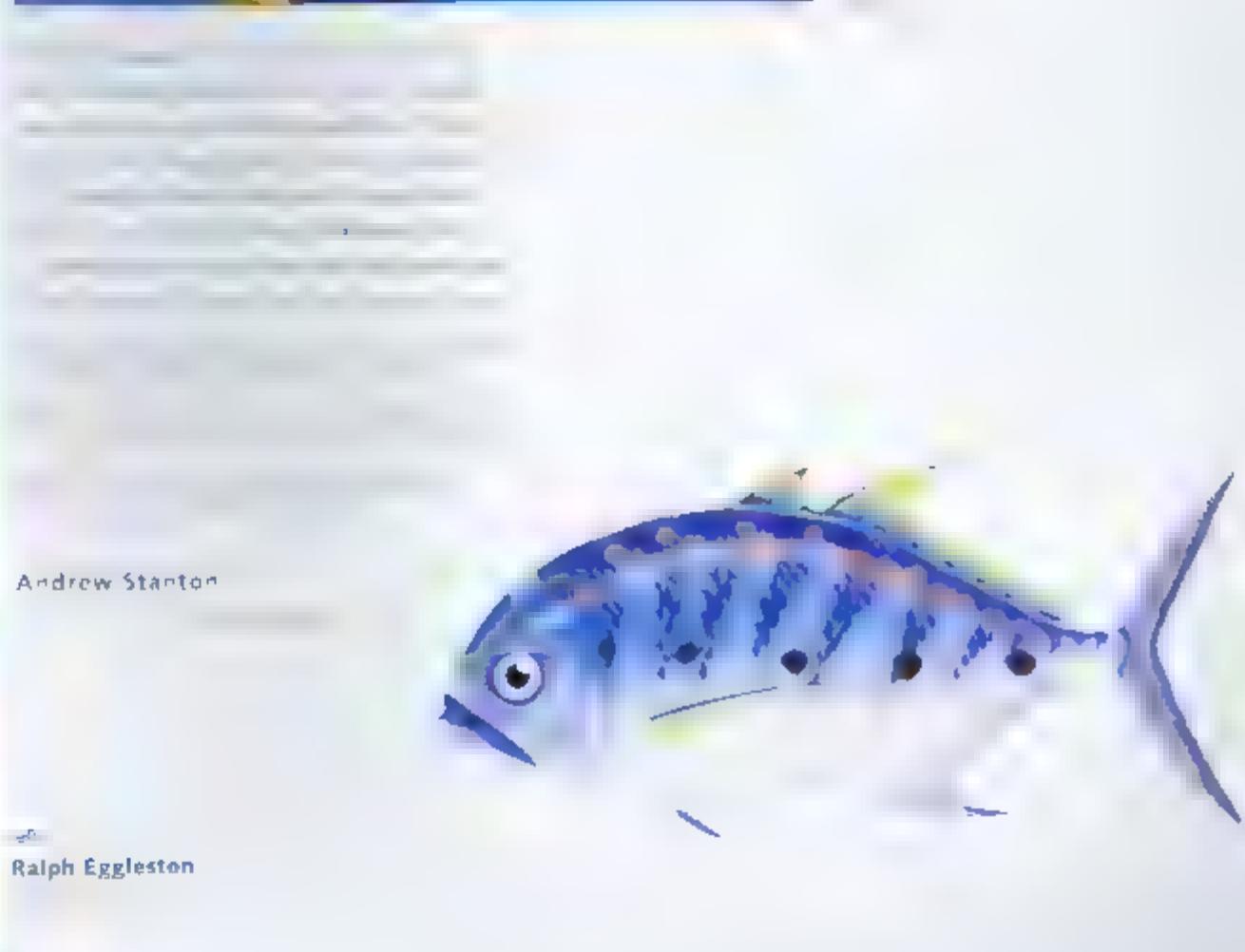


Simon Varela





left
Ralph Eggleston



Andrew Stanton

Ralph Eggleston



above
Randy Berrett
fig. 4

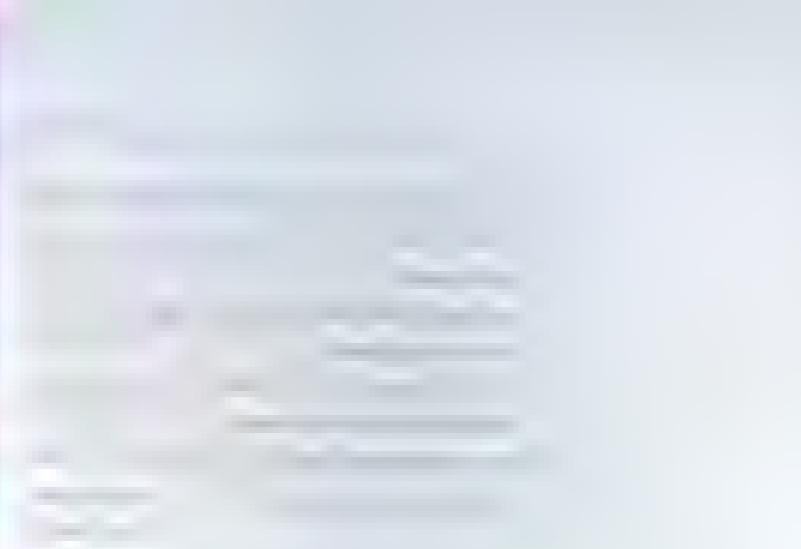
below
Nathan Stanton



VARIANTS



above
David S. Fulp
marker and pencil 14 x 7



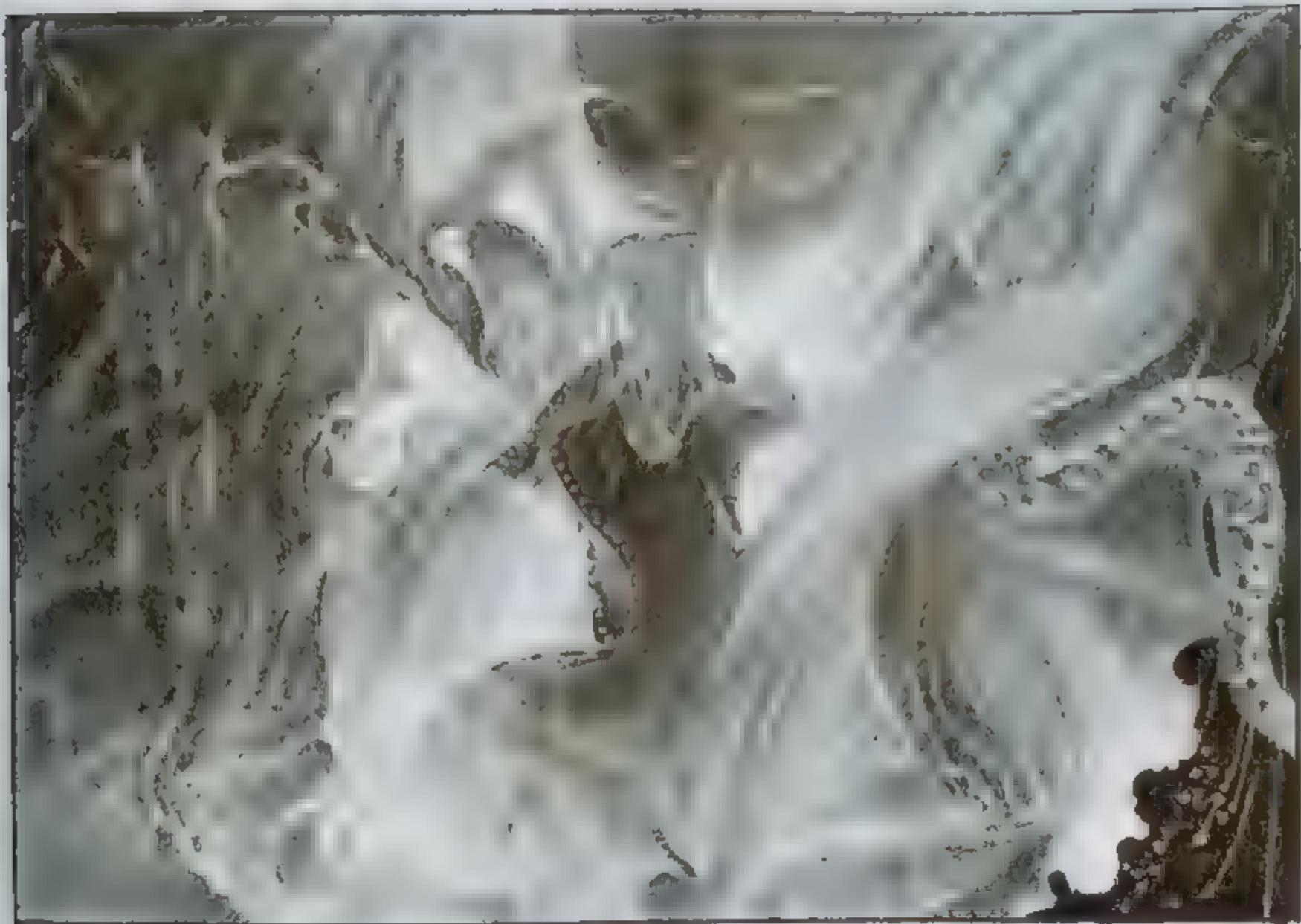
Rob n Cooper

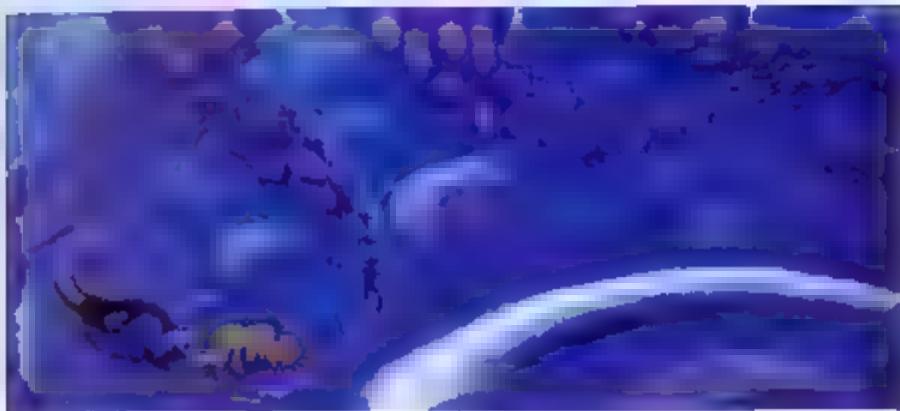


above:
Bruce Zick
© 1991 - 8

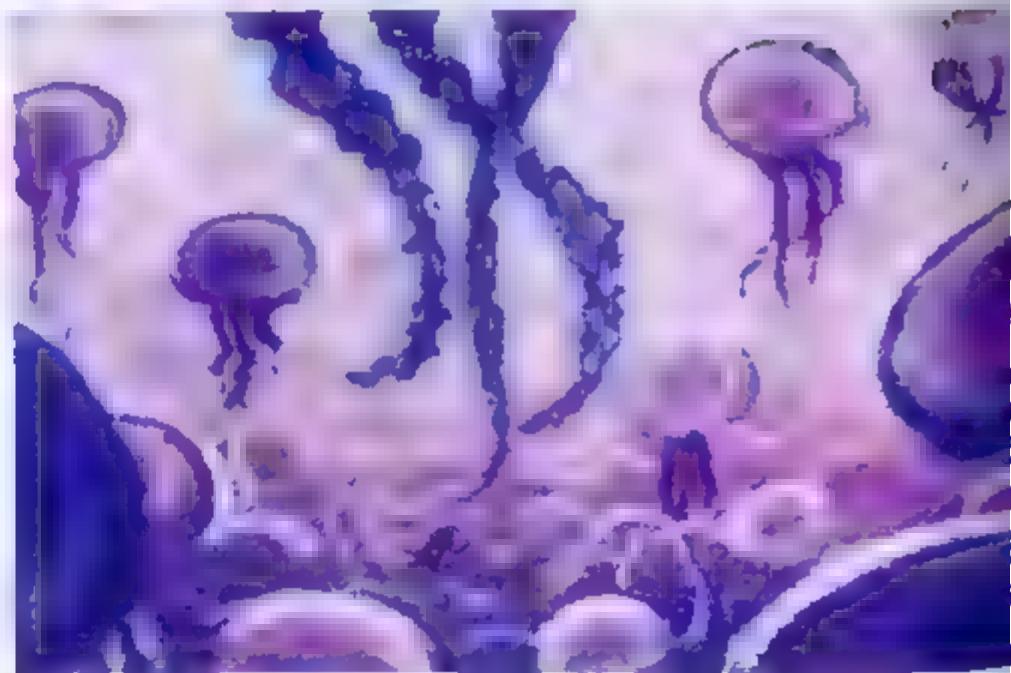
left:
Jeff R. Richards

opposite:
Bruce Zick
© 1991



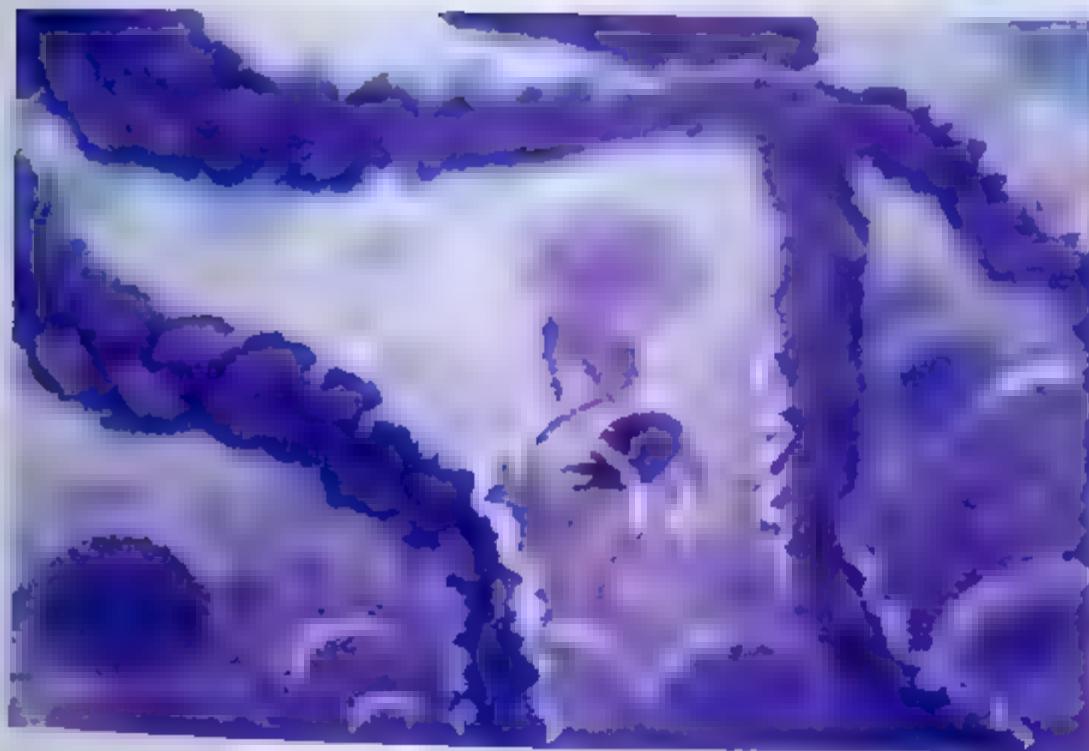


Ralph Eggerston



Oren Jacob

Ralph Eggleston





that is the easiest to achieve, the heart is always the toughest. But if we you can't tell people to feel a certain way, why have to discover it on their own. In the five films we've done, I feel like the focus is the beginning. That character growth for us is where a lot of emotion comes from. Unlike Pixar, emotion starts with an audience or a character, but I get in that emotional frame, and then you have to set things up in order to raise it up. So a place where they're developing it is like... here. At the end.

John Lasseter

EXCL. PIXAR PRODUCER

above

Ralph Eggleston

1997 - 2005

top left

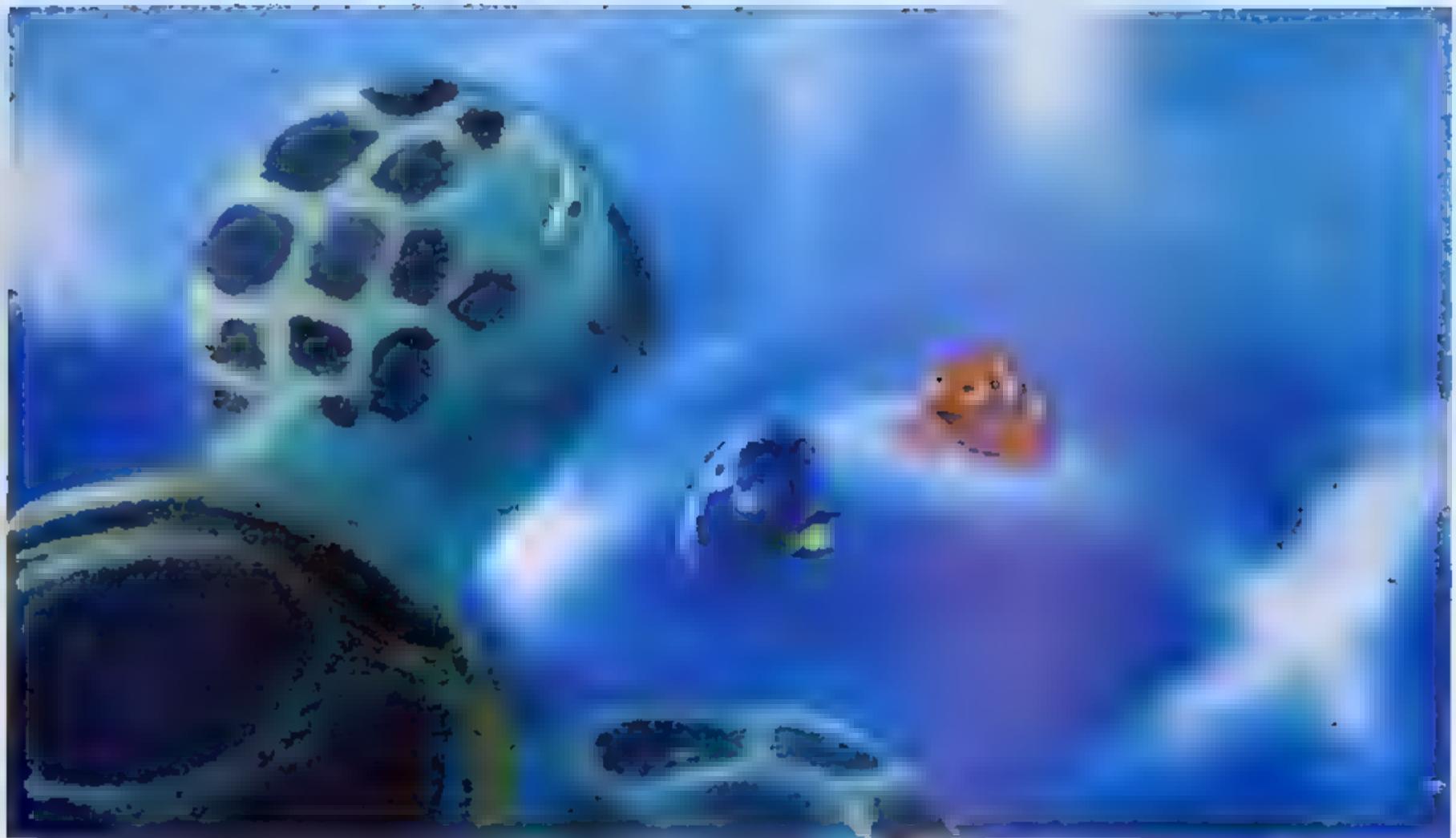
Ralph Eggleston

2001 - 2002

bottom left

Ralph Eggleston

2006 - 2009



Ralph Eggleston





opposite

Carter Goodrich

Glazed 18" x 11"

nfr

Carter Goodrich

Glazed 16" x 18" x 11"

below

Tony Fucile

3 x 13

detail





above:

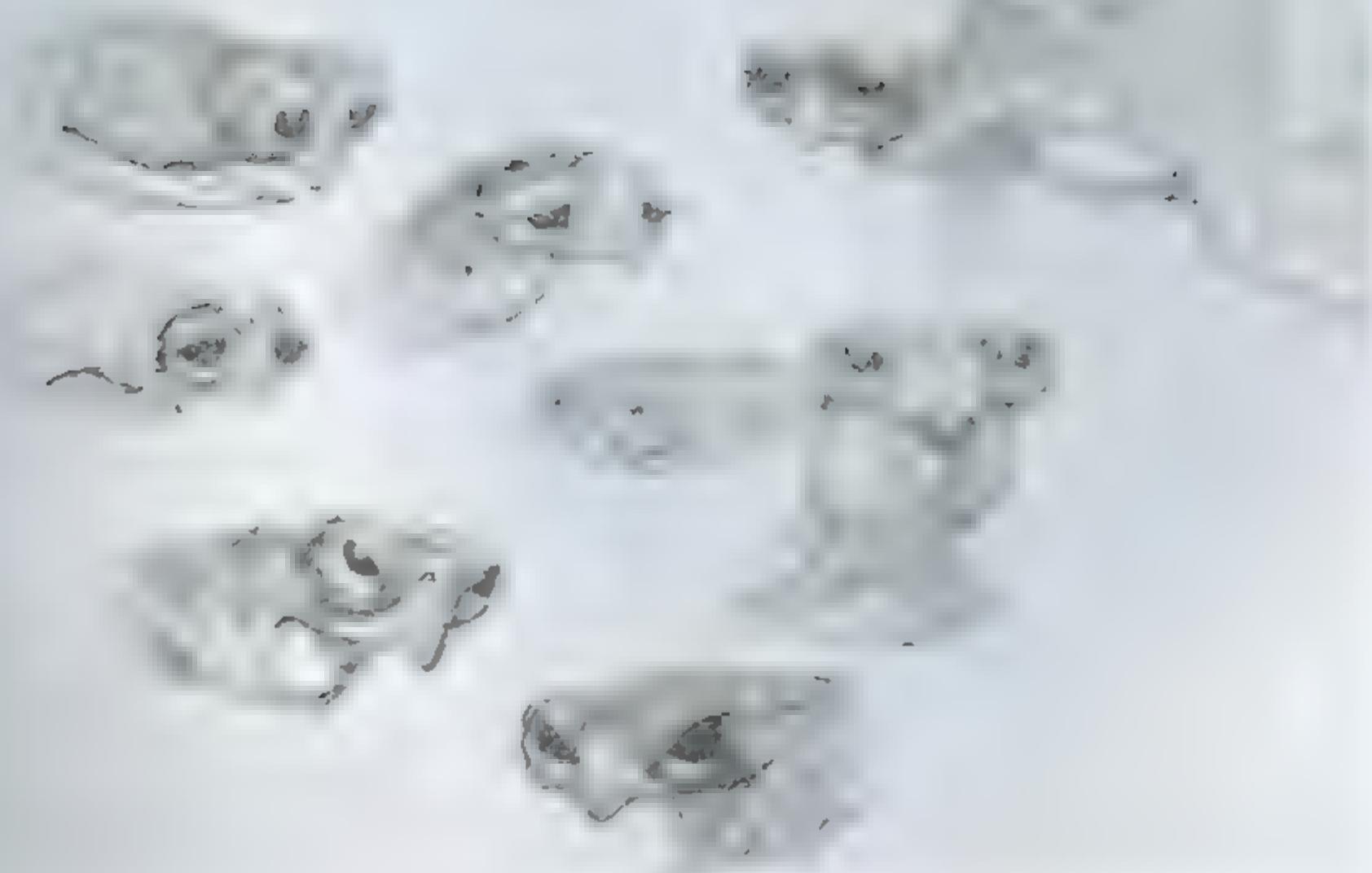
Tony Fucile

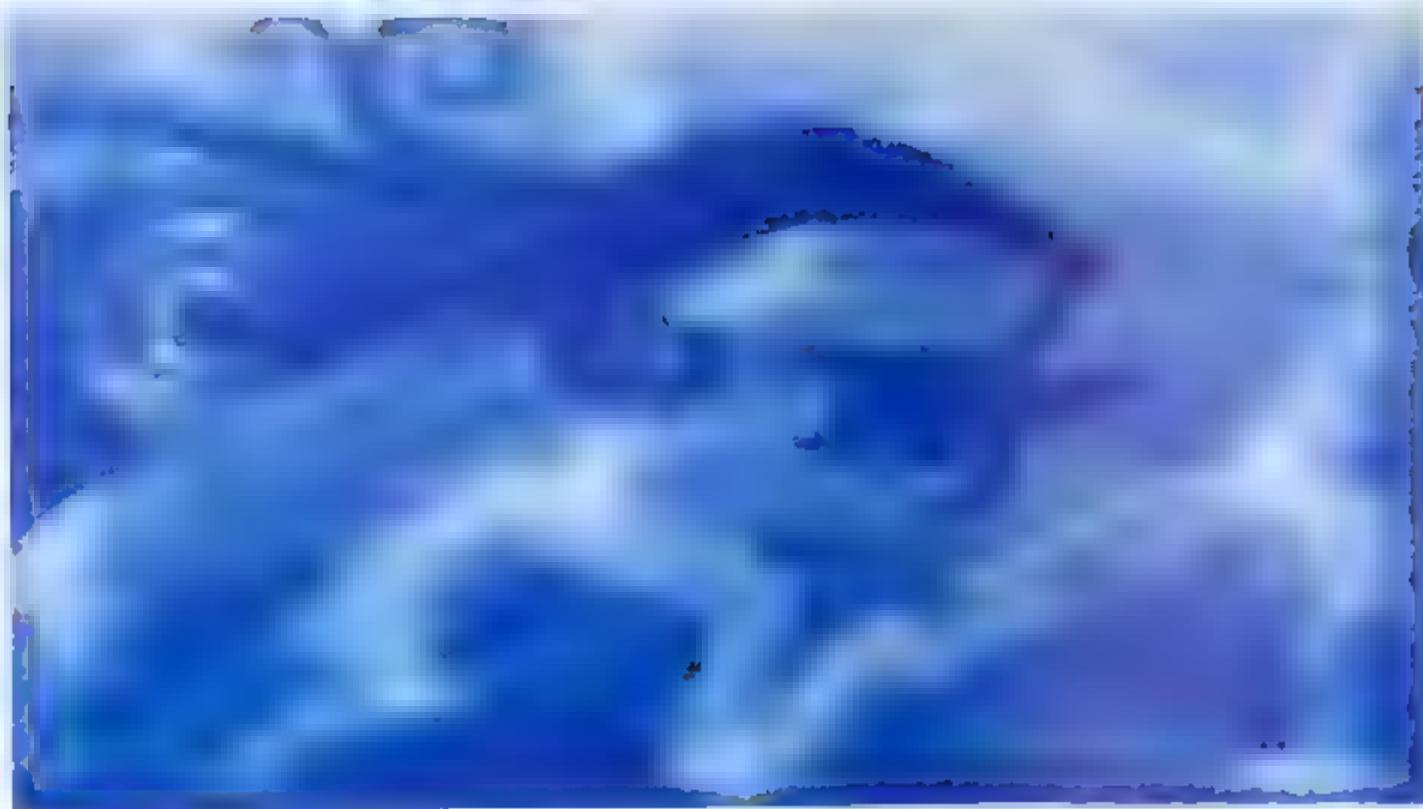
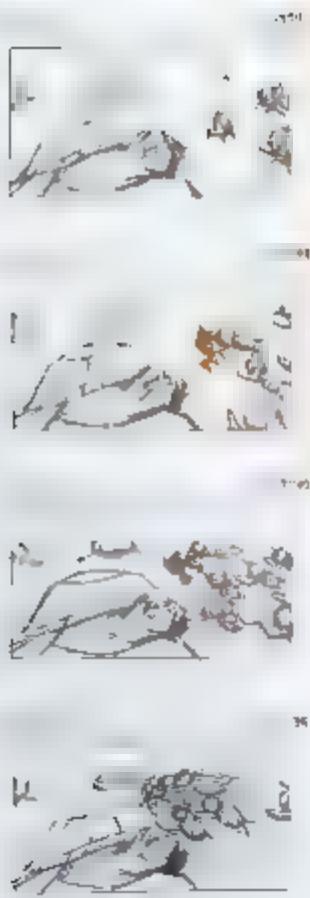
pen on paper

opposite:

Peter de Séva

pen on paper



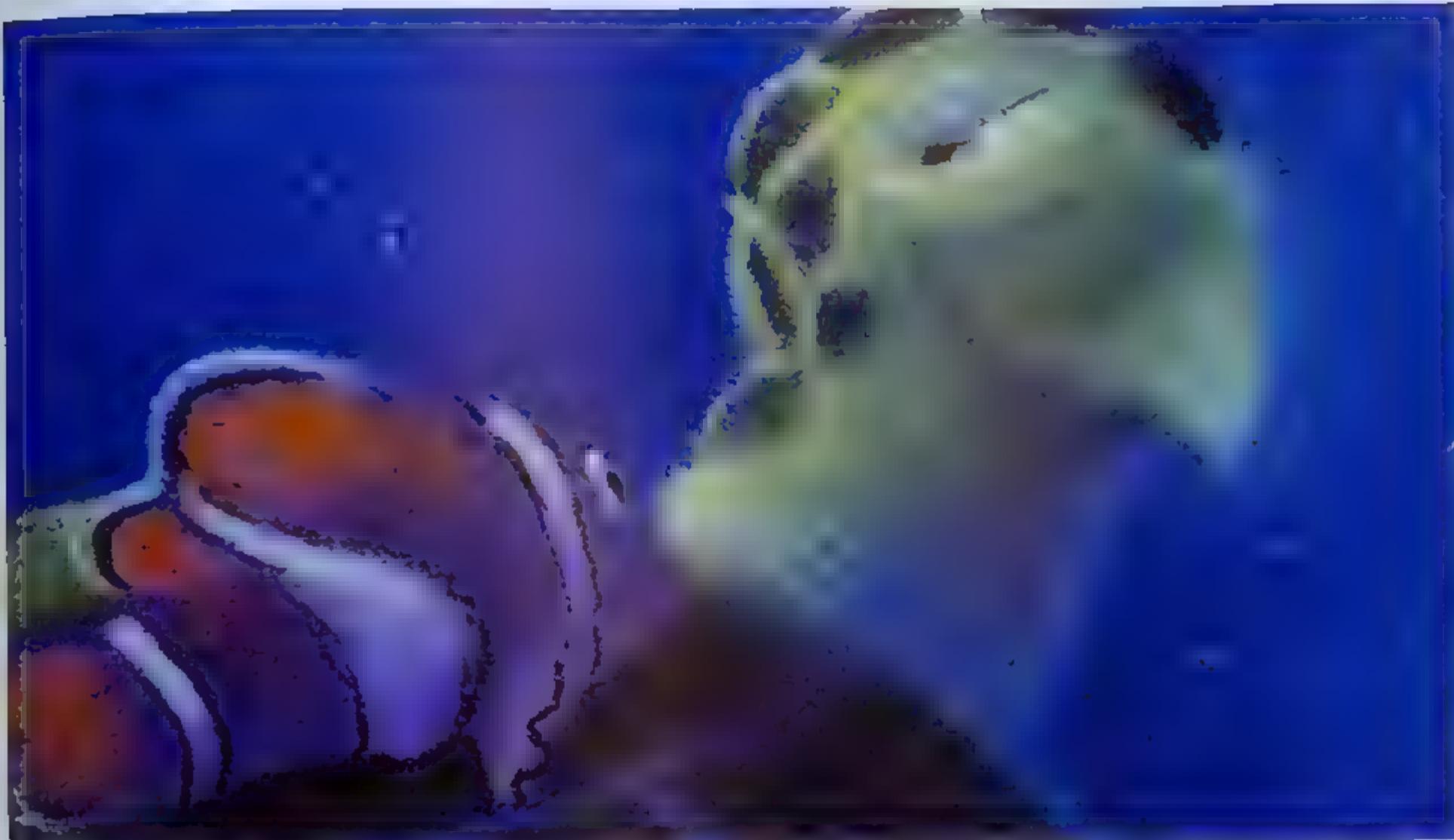


left
Joseph "Rocket" Ekers

above
Ralph Eggleston

right
Robin Cooper





Ralph Eggleston



Another example of a pun is the word *book*. The word *book* can be used to find a book or because so much information can be gathered from it. Another example is the word *polite*.

Robin Cooper

above

11. m_p and

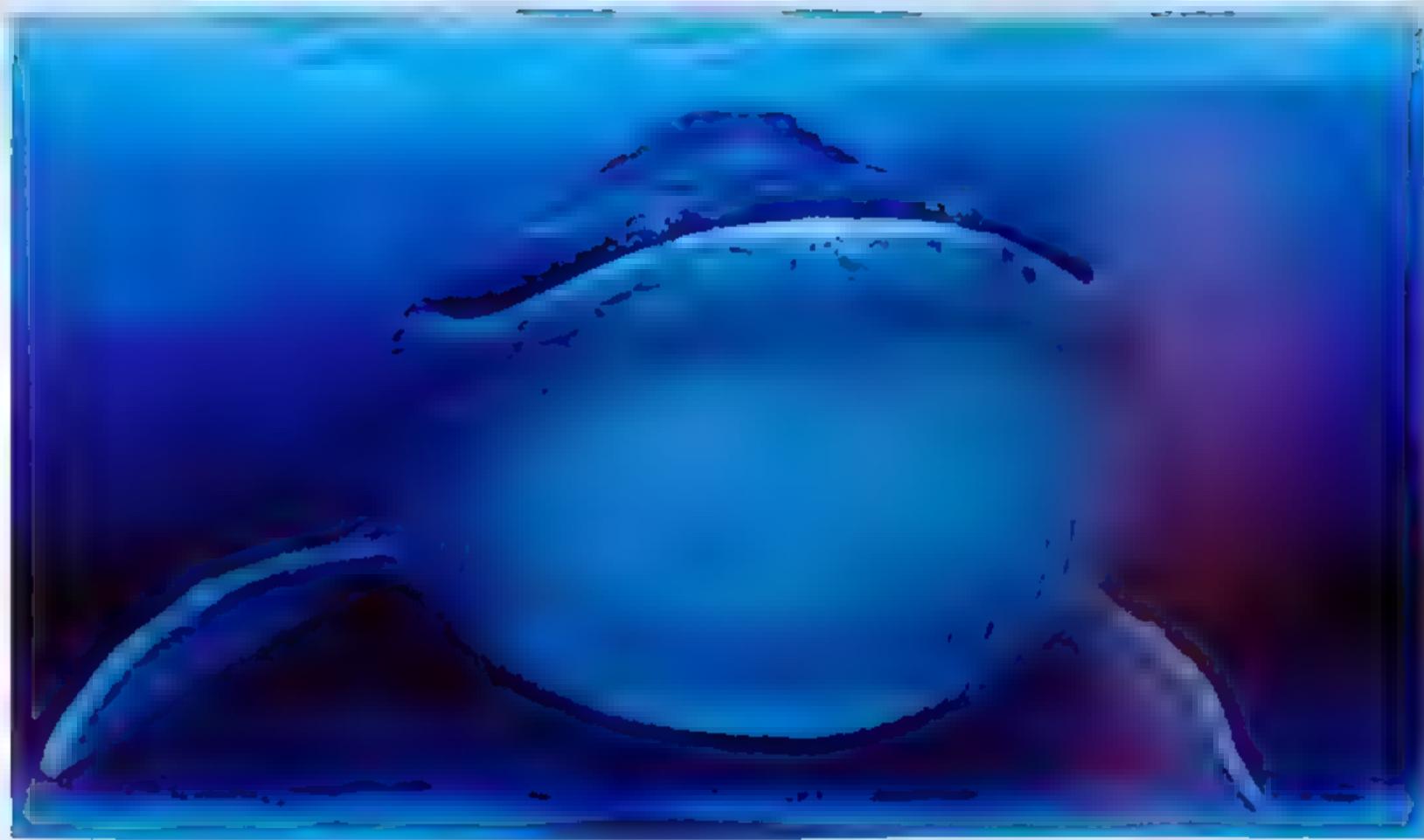
• ४८४

David S. Fulp





Ralph Eggleston



ght
Geoff Kim



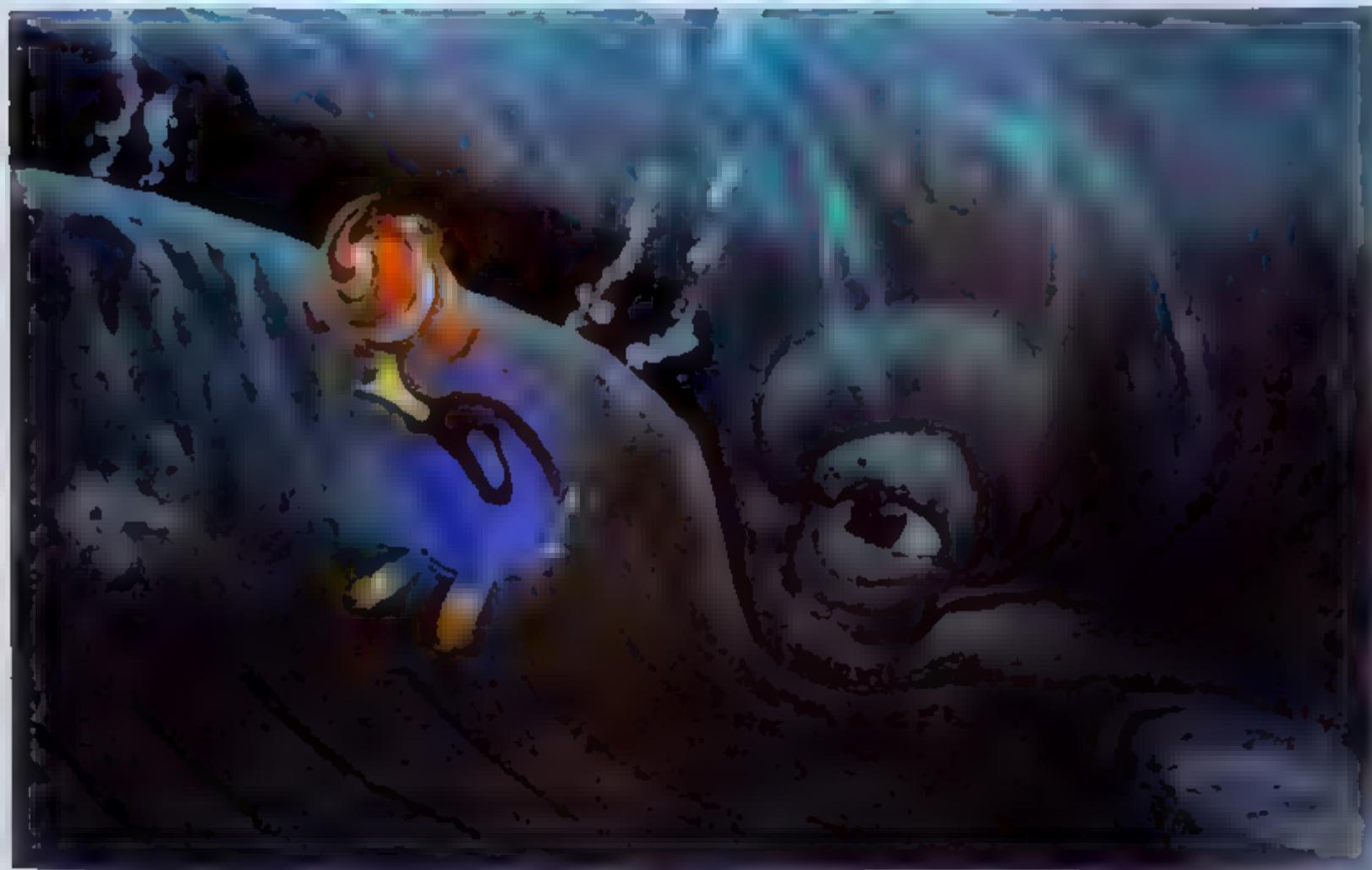
ght
Ronnie del Carmen

TOP

Raph Eggleston

bottom

Randy Berrell





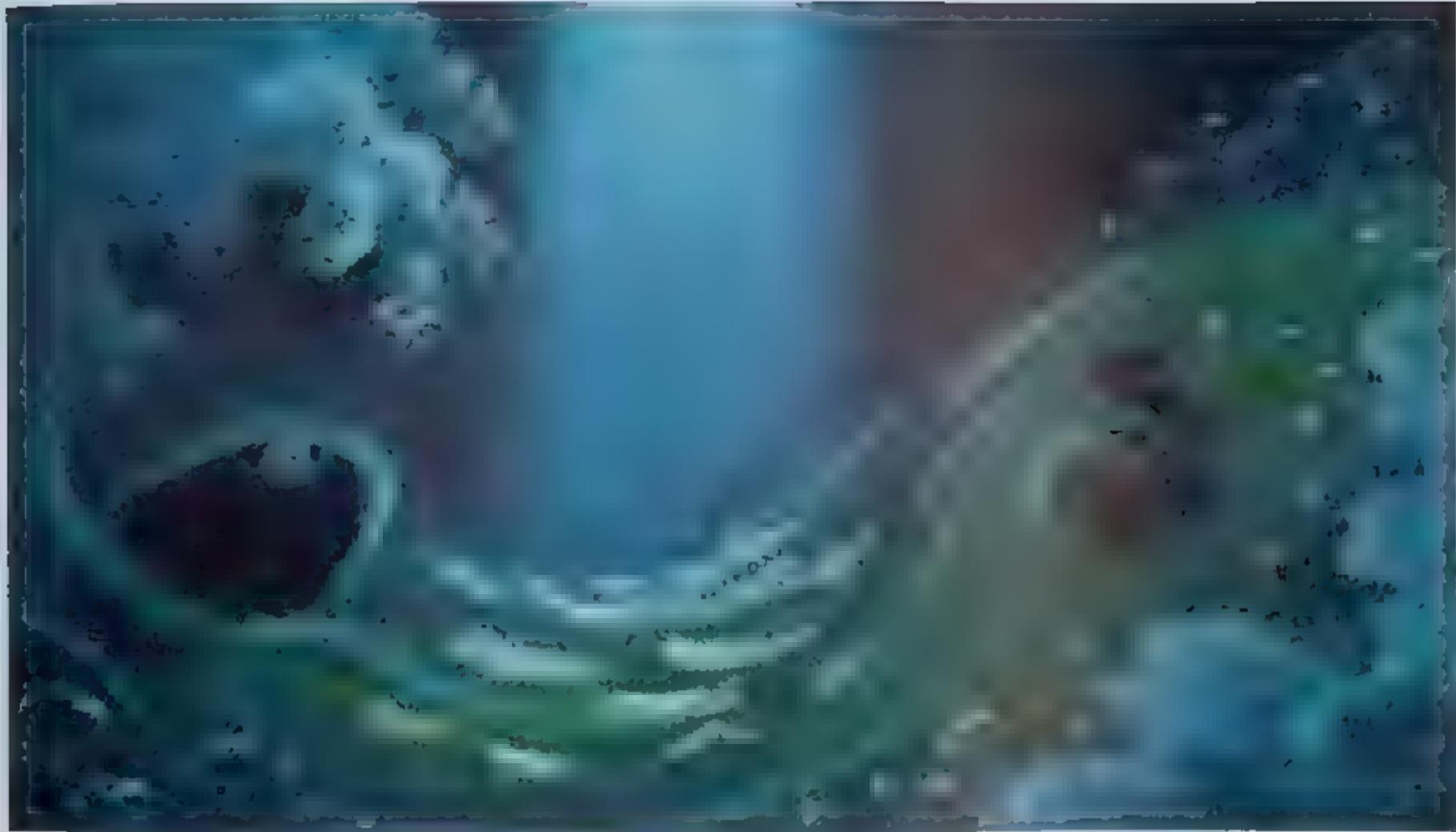
Randy Lee

Karen Eversole

Ralph E. Weston

Sharon Calahan







A vibrant, abstract painting of a tropical scene. In the foreground, a large palm tree with many fronds is silhouetted against a bright, colorful background. To the right, a small, dark boat with a single occupant is visible on the water. In the background, there's a colorful, multi-story building with various shades of red, orange, and yellow, possibly a hotel or resort. The sky is a mix of bright yellow, orange, and pink, suggesting either a sunrise or sunset. The overall style is artistic and somewhat blurry, giving it a dreamlike quality.

3 THE TANK AND HARBOR

pages 96-99

Dom o que vous

gut

Ralph Eggleston









opposite
Bruce Zick

above
Peter Sohn

right
Dominique Louis
by M. Nease Jr.
74

Ralph Eggleston



Indian Name



Bob Peterson

above

Joseph "Rocket" Ekers

right

Dom nique Lou s



Floating Screen



Left



Right

Joseph "Rocket" Ekers

Below

Simon Vare a



Dir. &
Laura Phillips

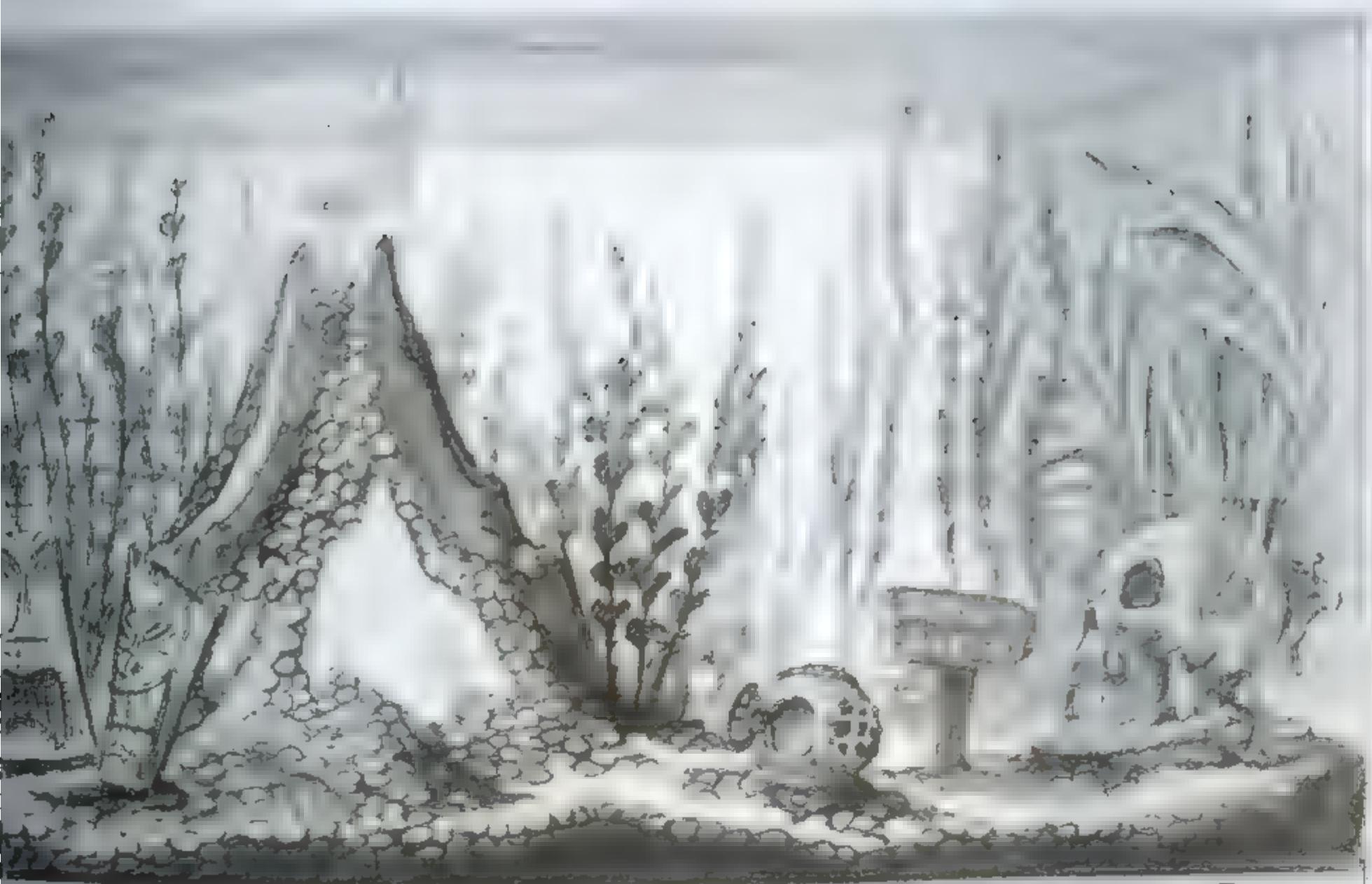
Prod.
Ricky Nierva

Art. Dir.
Nelson Boho



Andrew Stanton

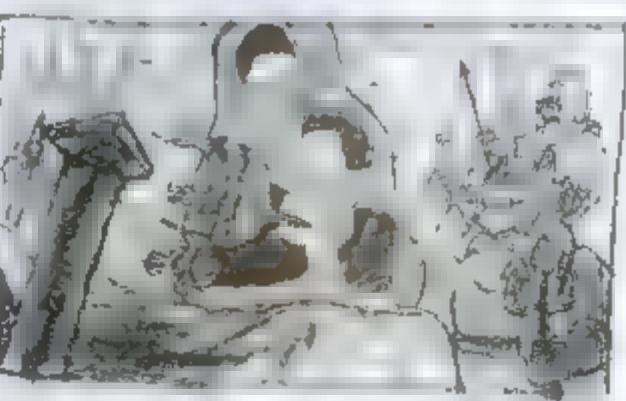
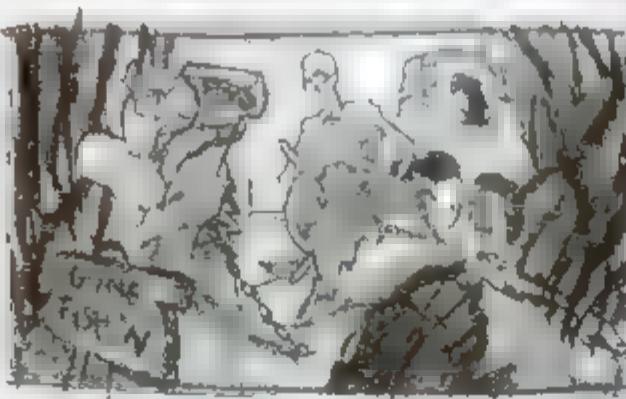






dir. & scr.
Nelson Boho

gph.
Pete Schen





Ralph Eggerson

Shy guy that I who didn't talk a lot and was very mysterious. We just assumed on that. We gave him a job. He for Eastwood and a mysterious scar—How did he get it?—proved with a for a dollar. A small white boy. Was a few years older and—how I'd work over the script—had only now the took me in at all after my wife

Ricky Nierva

DIRECTOR OF PHOTOGRAPHY

Ricky Nierva



left
Peter de Seve

below left
James S. Baker

below right
Ricky Nierva





above
Yves Behar

right
Carter Goodrich

Jason Katz





Ricky Nierva



Jason Deamer

terraghi
Peter du Seve

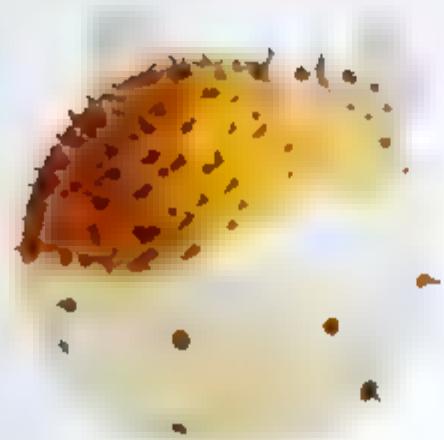
Jeff
Ricky Nierva

Beinda van Valkenburg

below
Bratt Morris

right
Dan Lee





top left

Belinda Van Valkenburg

top right

Dan Lee

right

Carter Goodrich

Dan Lee



igh
Jason Deamer

ta-ight
Jason Deamer

below
Jason Deamer



left

Bruce Morris

+



right

Ricky Nierva

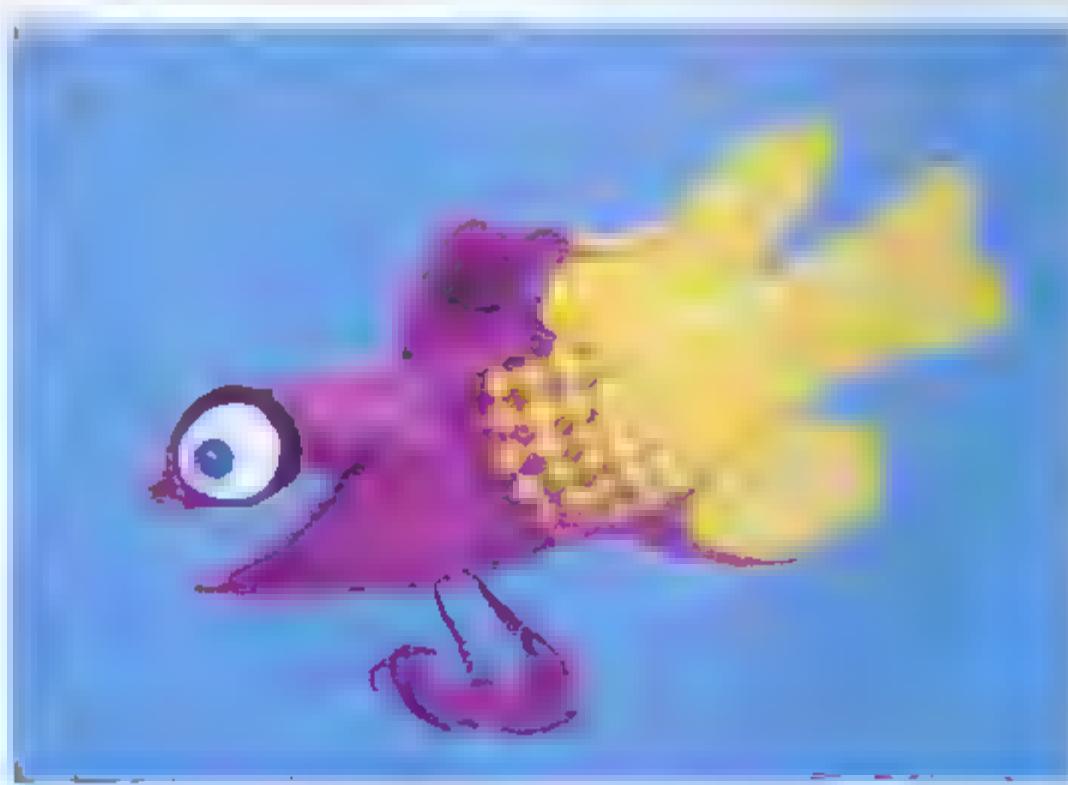
© 1990 Performa



below

Ralph Eggleston

+



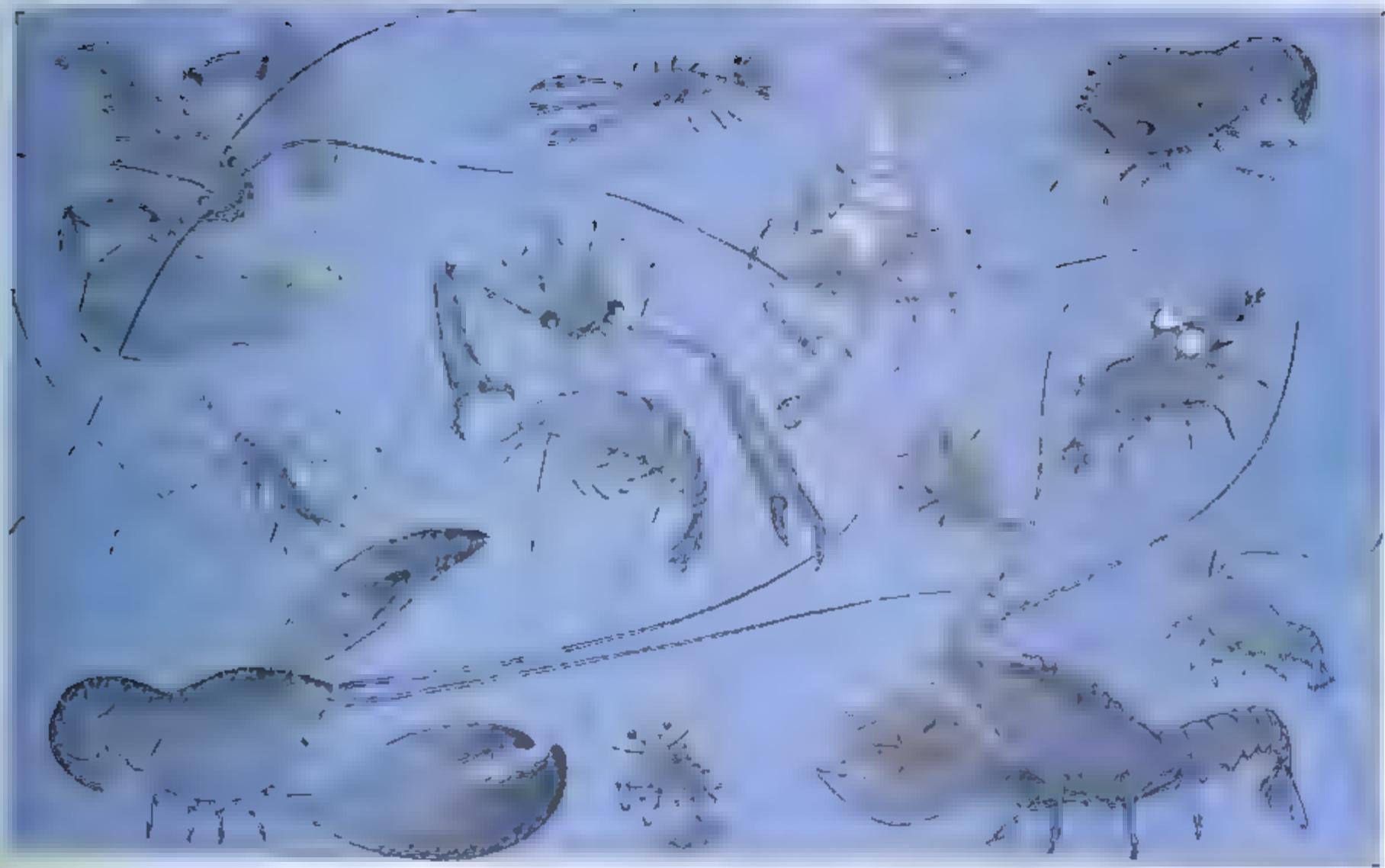
design
Jason Deamer

JACQUES

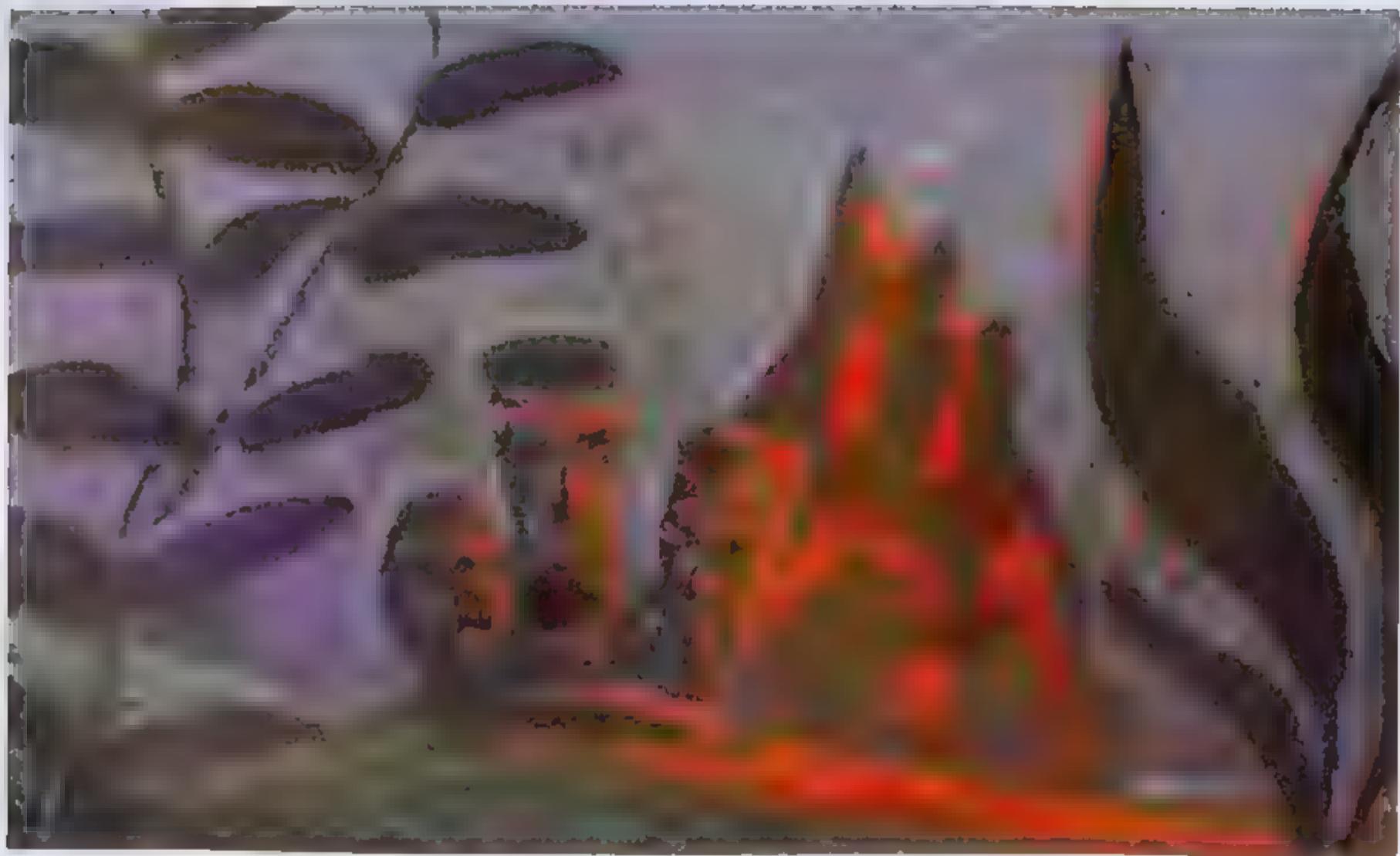
design
Jason Deamer



design
Carrie Goodrich



Geefwee Boedoe



Re-ph Egg cstor



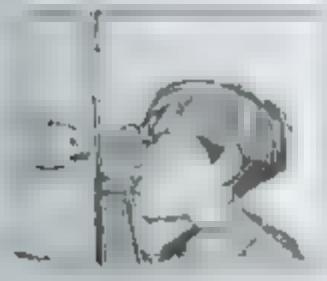
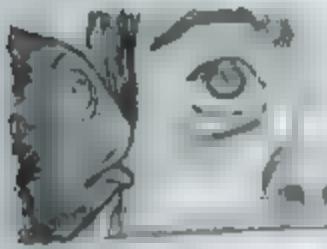
below
Ralph Eggers on



below
Ralph Eggers on



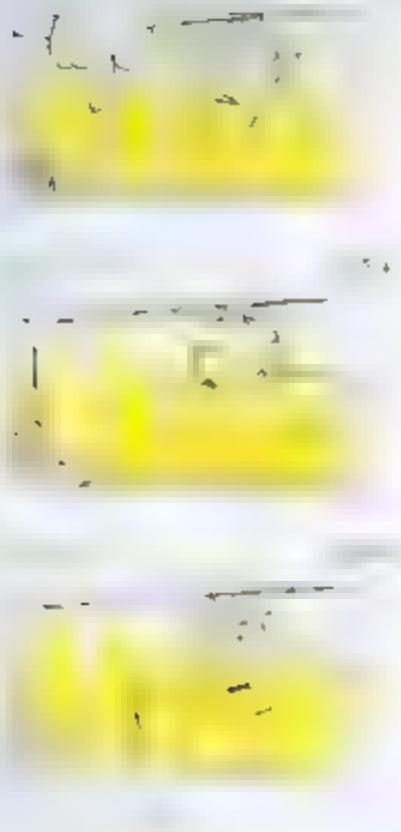
Dom o que Lou s



above
Peter Sohn



right
Peter Sohn

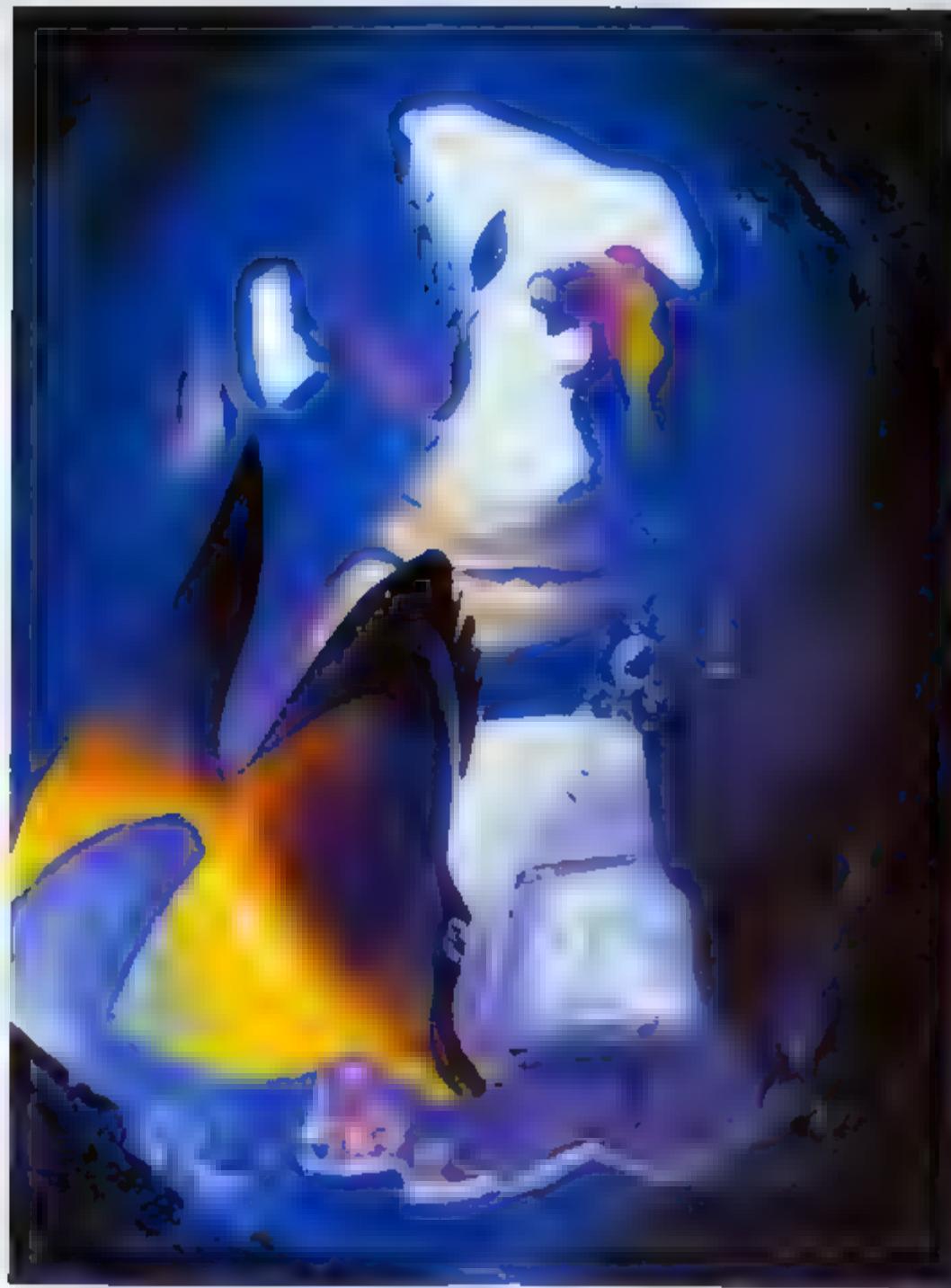


ab

Jason Katz

et

Dominique Sou





Dom o que Louis



Peter Sohn

••••
Randy Barrett

••••
Peter Sohn





left
Peter Sohn

above
Peter Sohn

Randy Berrett

right:
Andrew Stanton
PHOTO: DAVID

below:
Peter Sohn

over 4,000 parts

below:
Peter Sohn

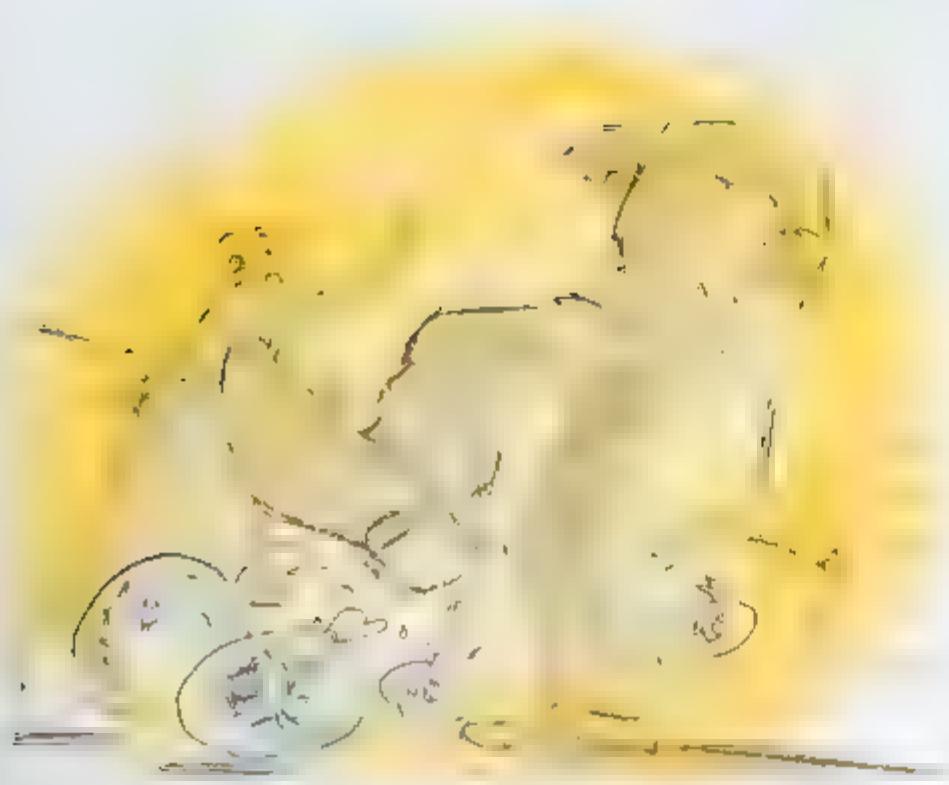
color pencil and pen 11 x 4



The fish tank... from there she became the catalyst for the reason Nemo winds up where he is. Nemo is the shark and Daria is a fishbowl. So the farcical gang is abducting this psycho kid... she's the ticking time bomb. Ricky Nierva and I kept playing with designs for Daria. There were gag sessions with Andrew and the guys and ideas for Daria... like having her wearing the old-fashioned head gear from the 1930s to hold braces in her mouth. In the story I'd board up Daria and then go over to the art department and help design her... even did a sculpt of her head. It's so fun to make an evi-

Peter Sohn

story artist, designer



above
Ronnie de Carmen

right
Ronnie de Carmen

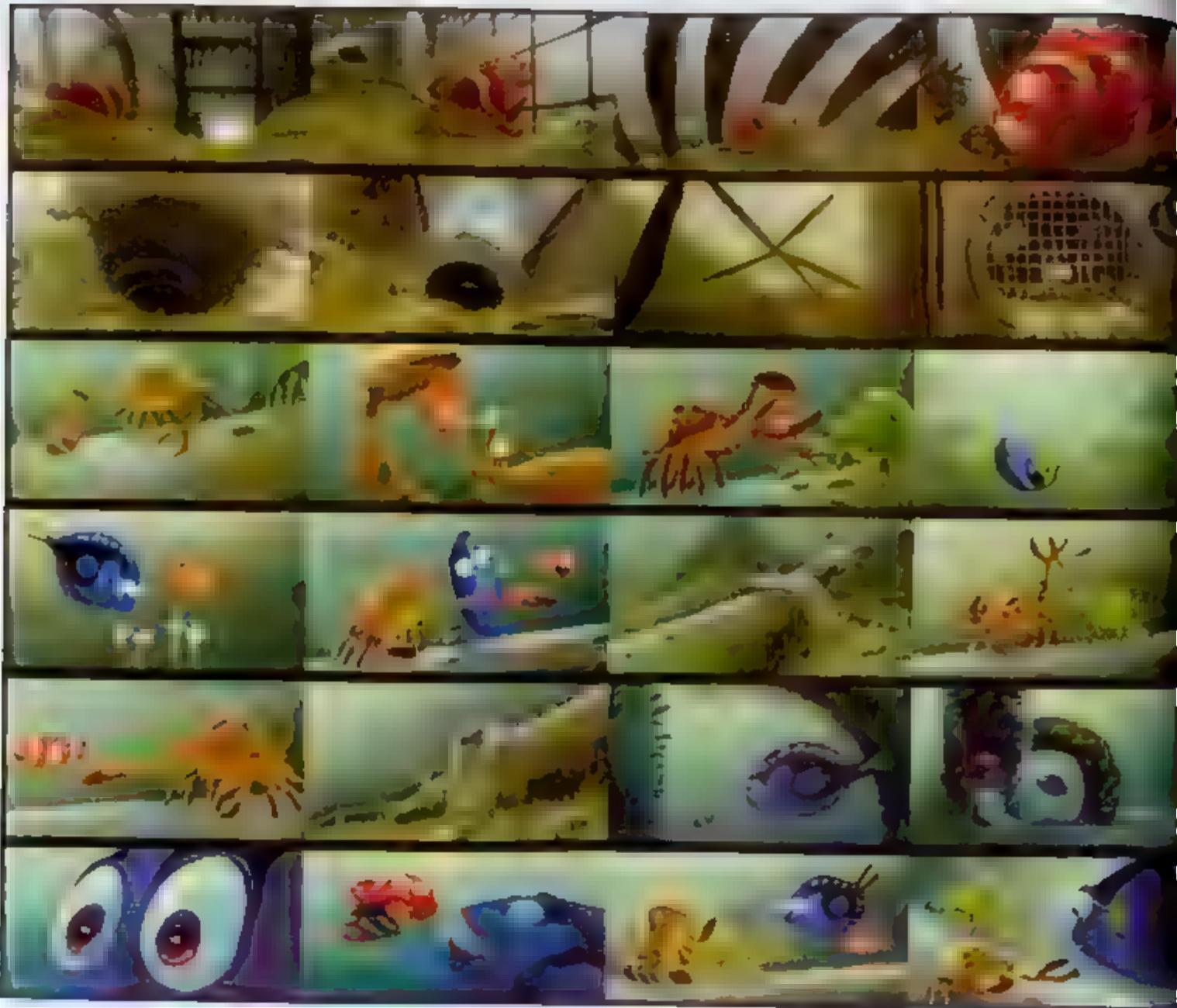


ref
Bruce Morris
st mylaid
2000 and 2001

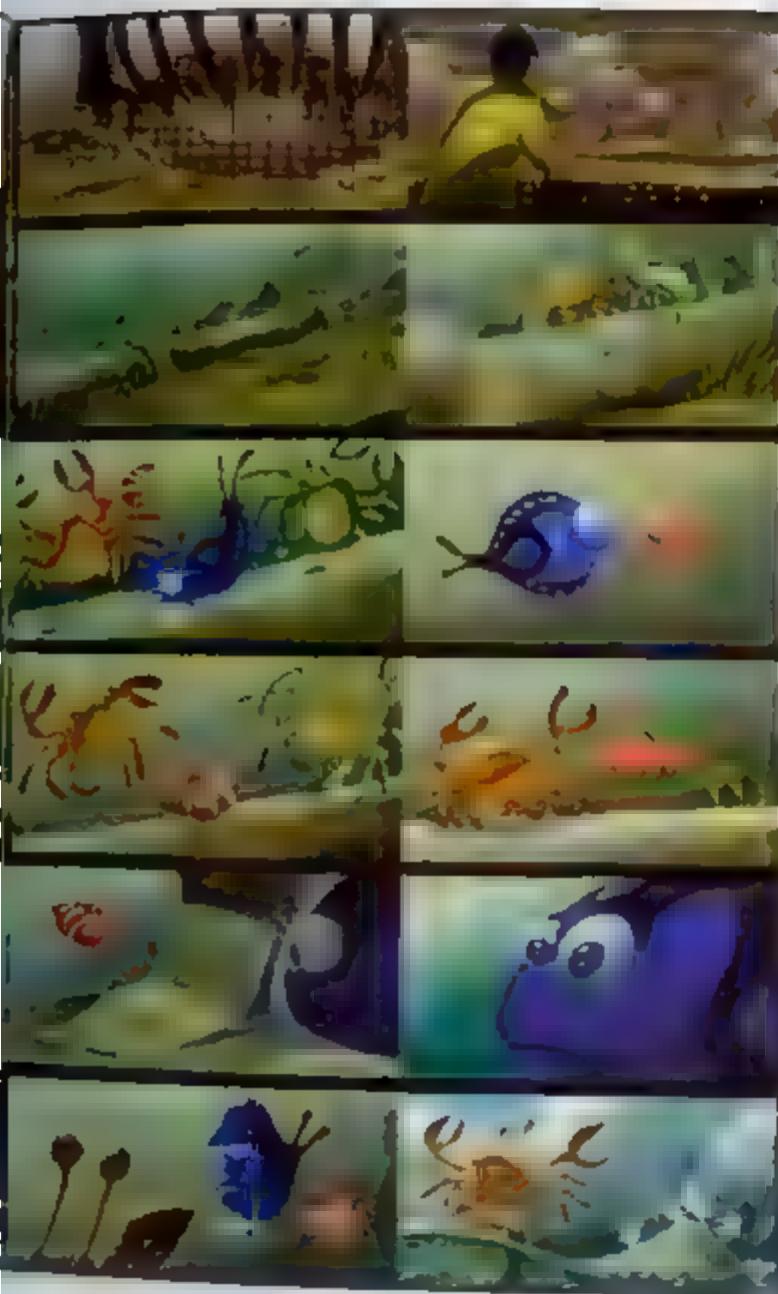
The last photo session took from the window of the flat is soft and a bit smoky. There is sand in the air. At the very bottom of the window pane is a small bit of a cigarette butt. It is May. The sunlight is bright. The bright sunlight is reflected off the table and the floor. The window is a bit off. It would be the open air. The person is sitting in the sofa in a bar. They are sitting on the sofa by the window and looking out. The window looks out onto the roof, the eaves of the roof below. A total of four people are sitting on the sofa. The person is looking out of the window. It is like Alice going to wonderland. Complete safety and nothing. Once you know it, you'll change it. Once he has done it, only by doing so are you

Ronnie de Carmen

more safe & so



Raph Egg is on



Ralph Eggleston





opposite

Anthony Christov

above

Bruce Zick

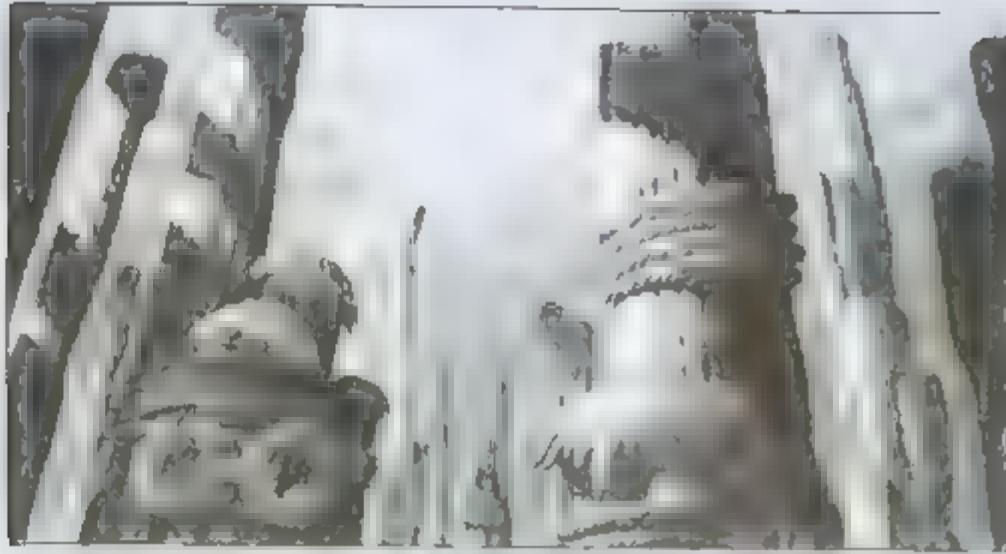
right

Nelson Boho



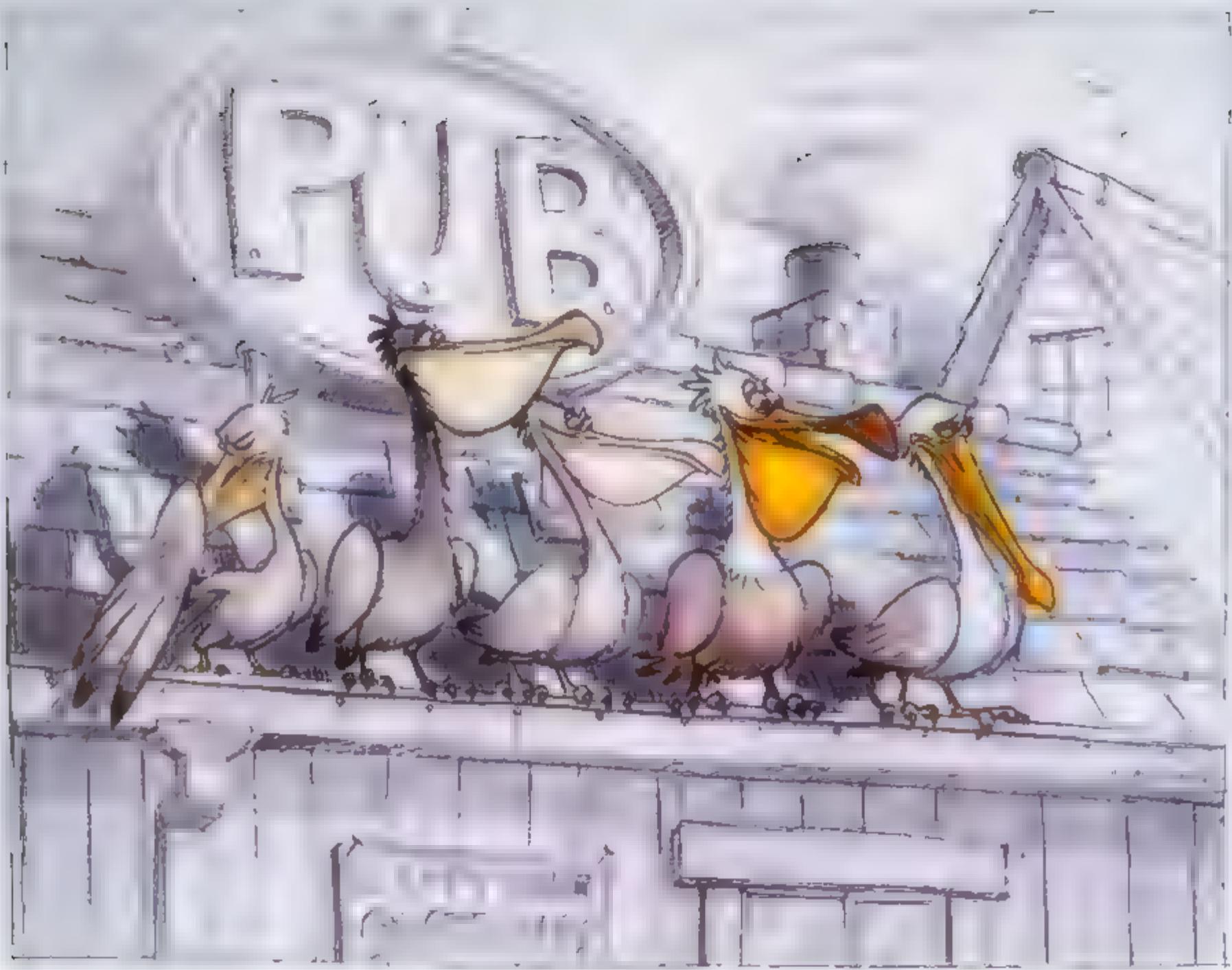
ght
Bruce Zick

below
Nelson Boho



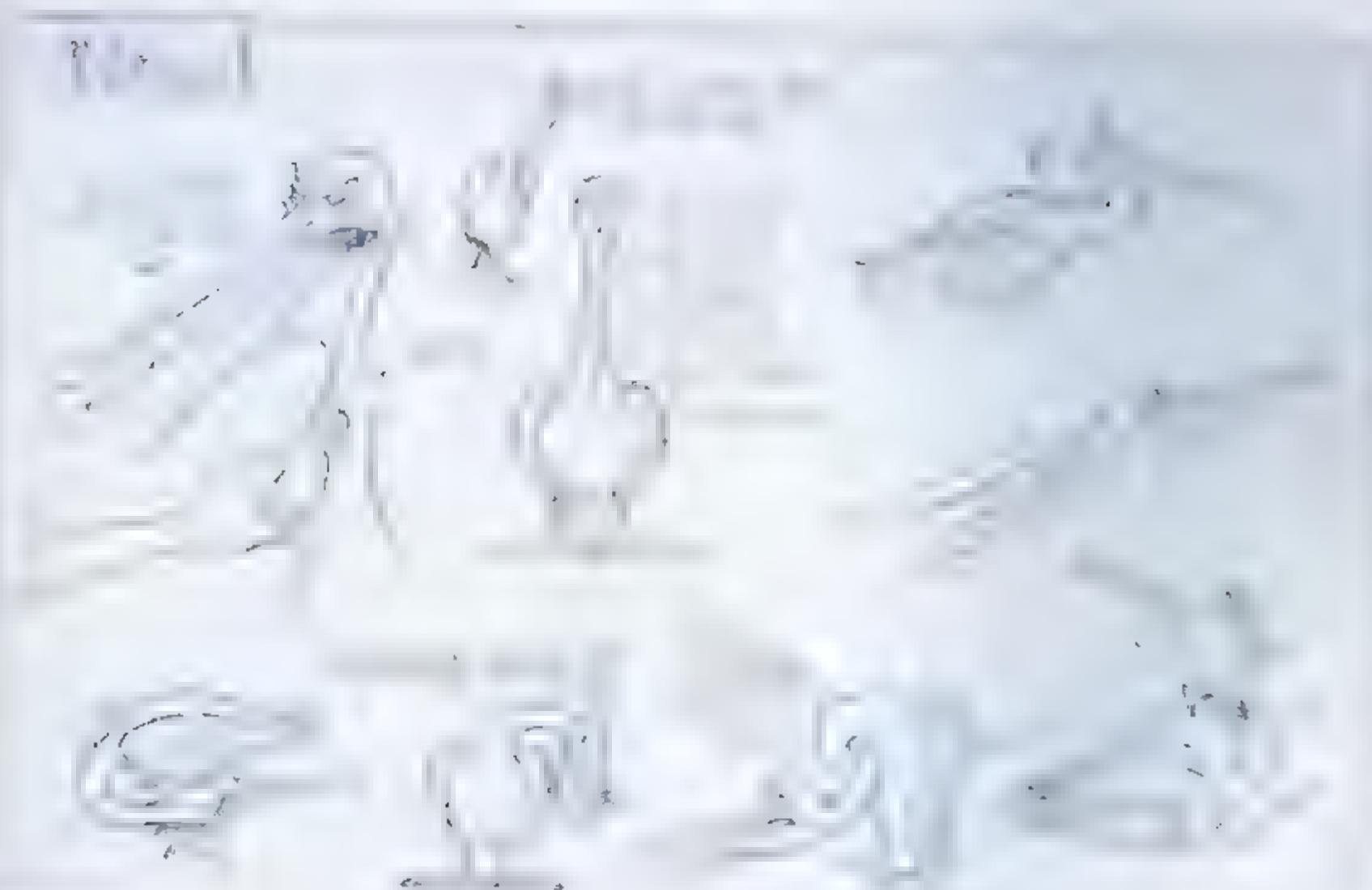


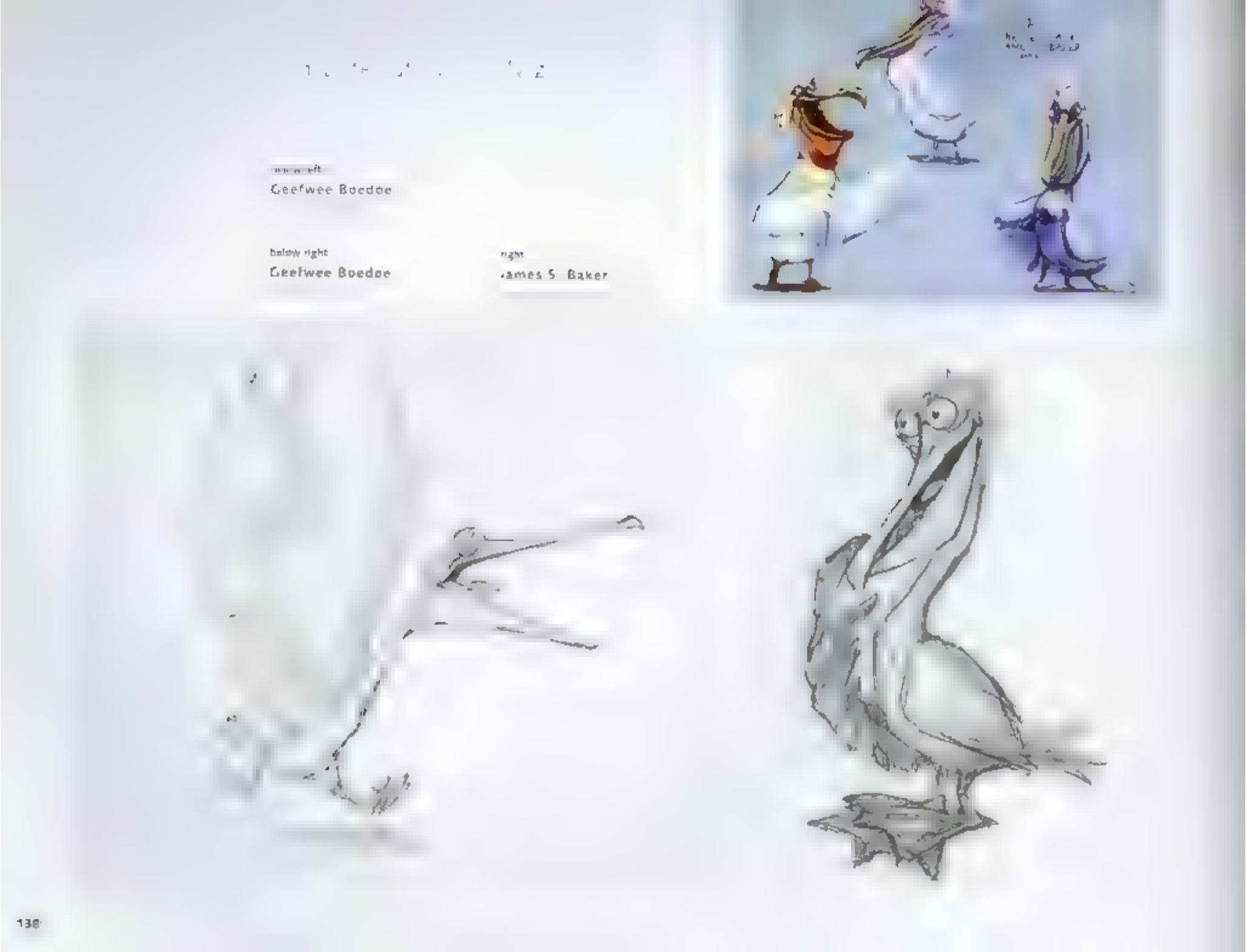
Ralph Eggleston



Original
Jason Deamer

Original
Jason Deamer





left
Geefwee Boedoe

below left
Geefwee Boedoe

right
James S. Baker





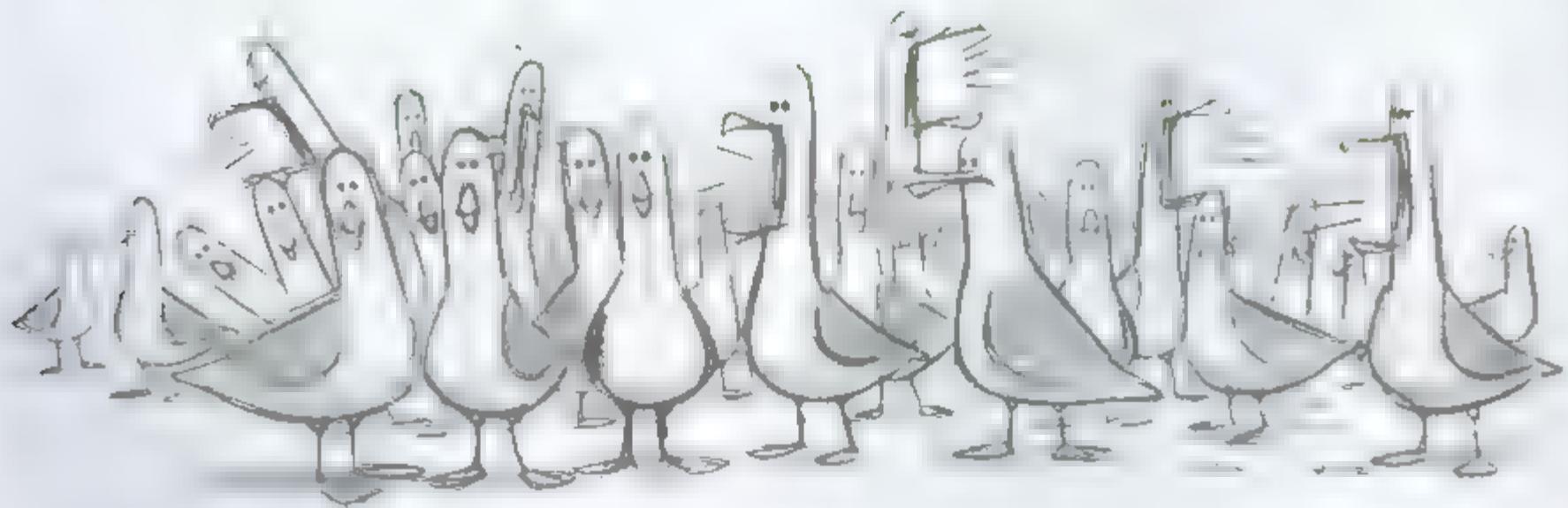
above left
Geefwee Boedoe

left:
Geefwee Boedoe

below right:
Geefwee Boedoe



Ralph Eggerston



Jason Deamer

below
James S. Baker



above
Peter Sahn

right
Peter de Sève



170

Anthony Christov

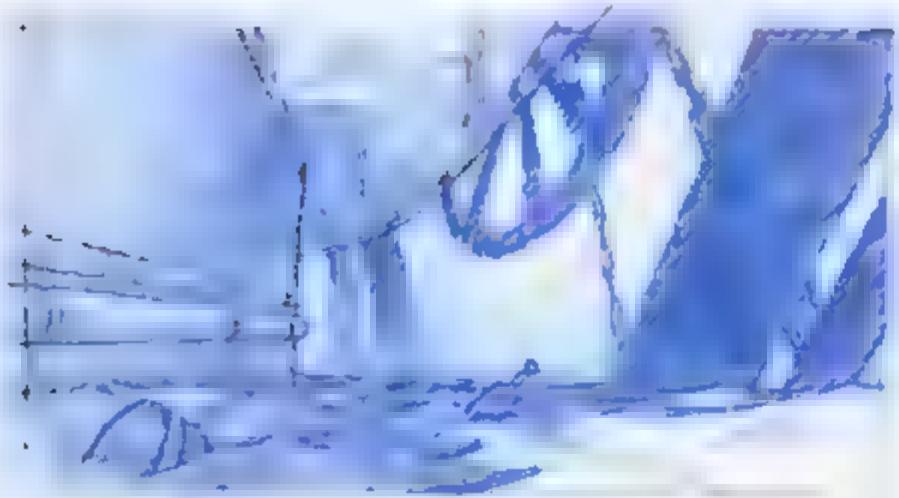
171

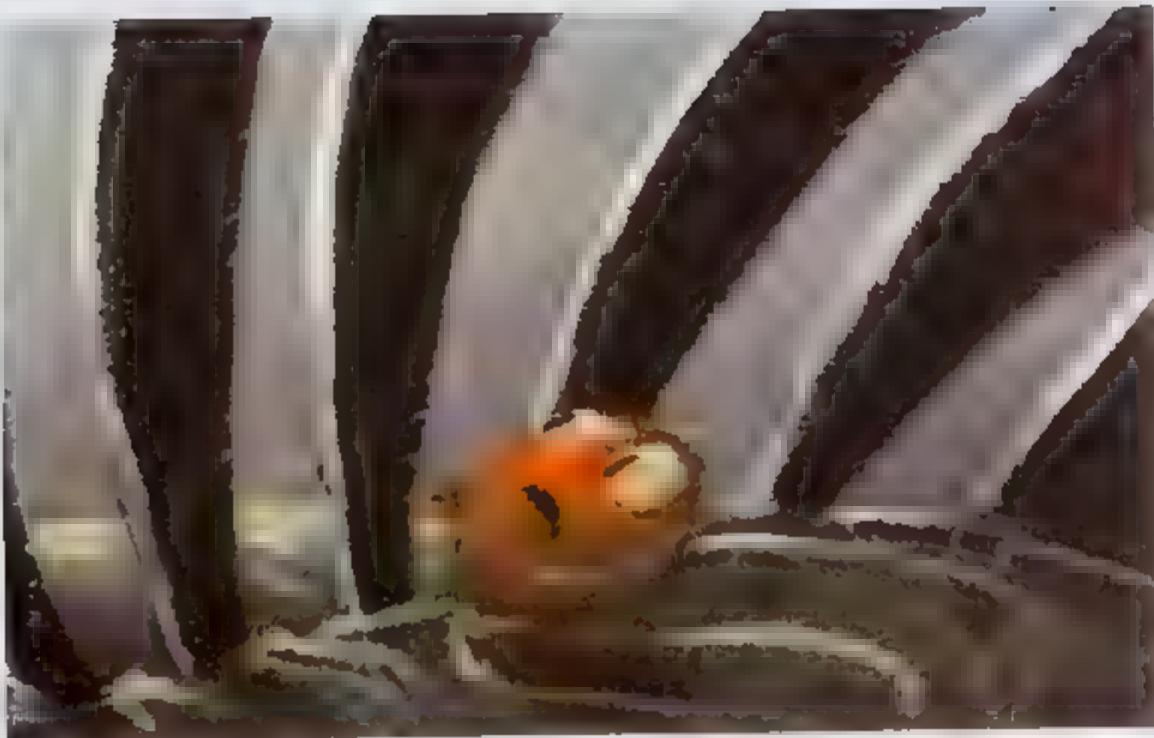
Anthony Christov

172

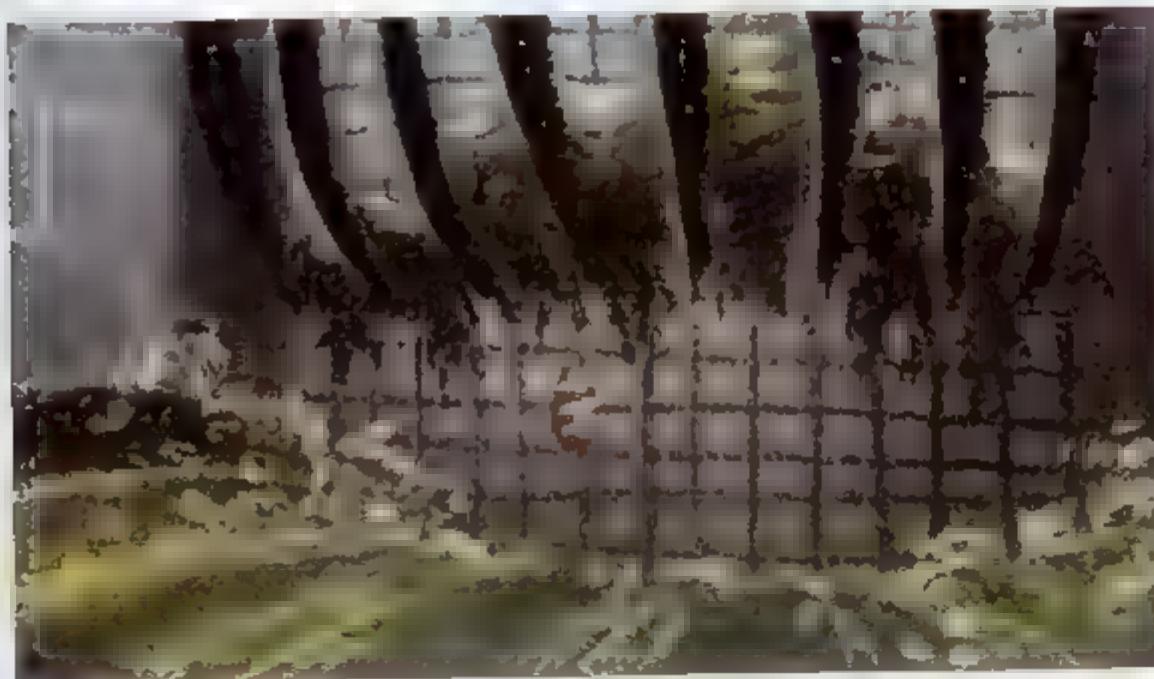
Anthony Christov

Anthony Christov





John Lasseter



a.
Ralph Eggleston

b. am
Ralph Eggleston



above left
Ralph Eggleston



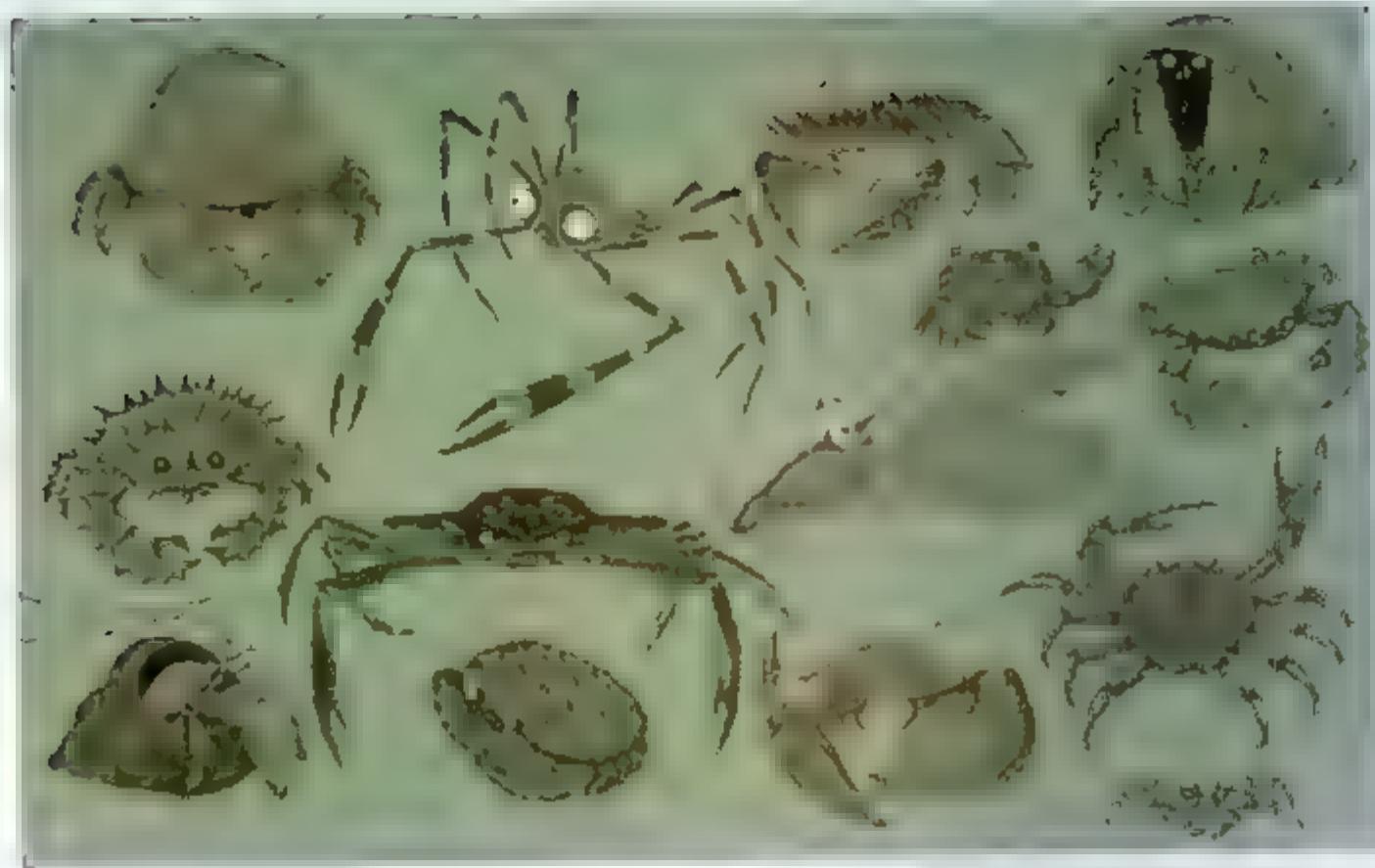
above right
Ralph Eggleston

below
Ralph Eggleston



18h
Gaeewe Boedoe

bericht
Ronnie de Carmen

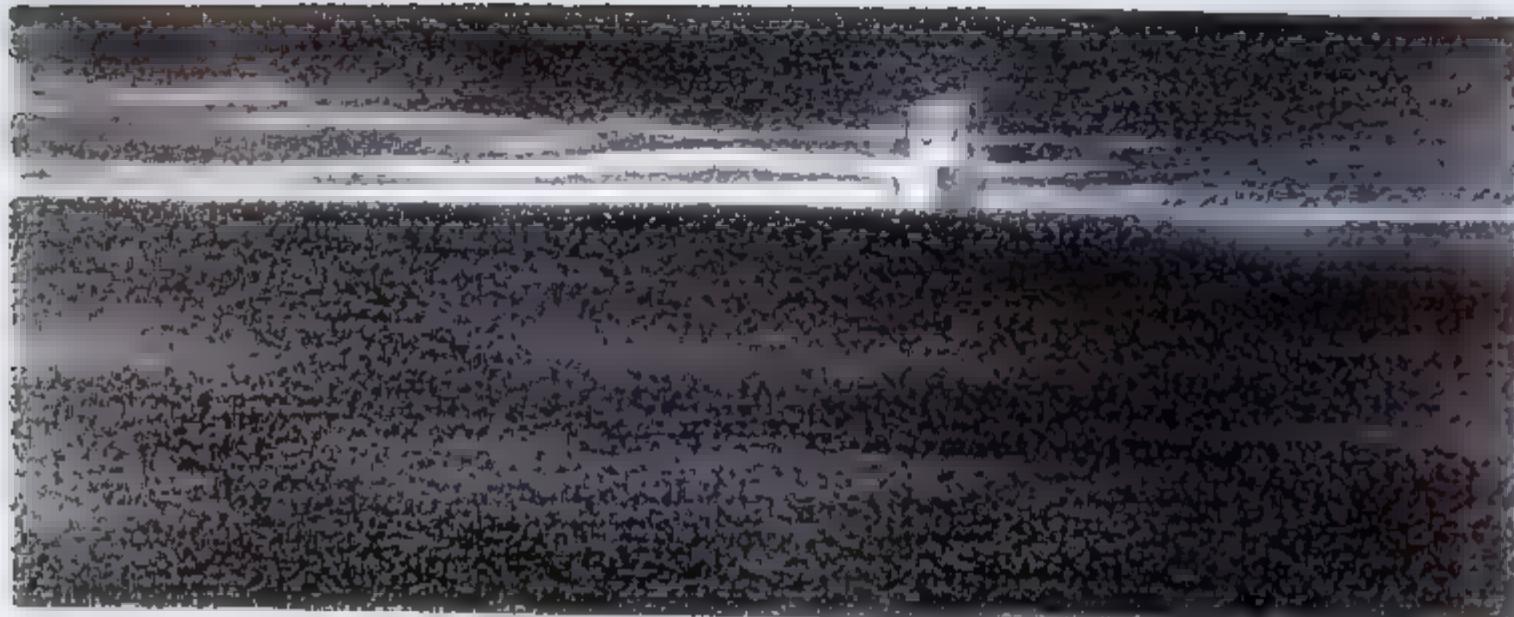


TRINIDAD H. AVE CH. 283. 2 5
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50

FATHER IN LAW

~~1~~ 1947-1952 1953



411 11

Anthony Christov

412 11

Anthony Christov

Lee Unkrich







Bruce Zick



Anthony Christov



Oren Jacob





5 man v3 23



op
Ralph Eggeston

above:
Ralph Eggeston





© 1990
Bruce Zwick

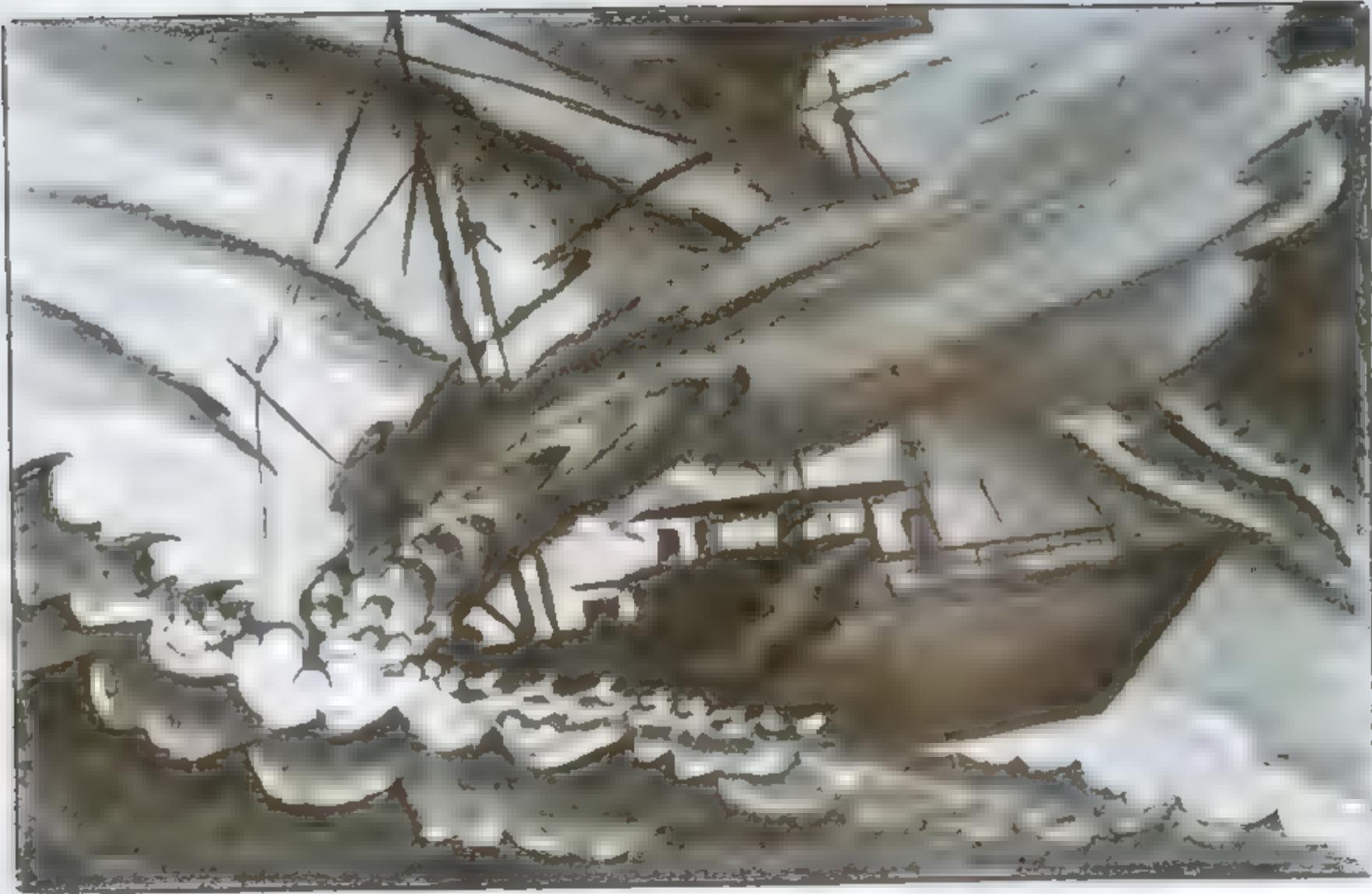
© 1990
Bruce Zwick

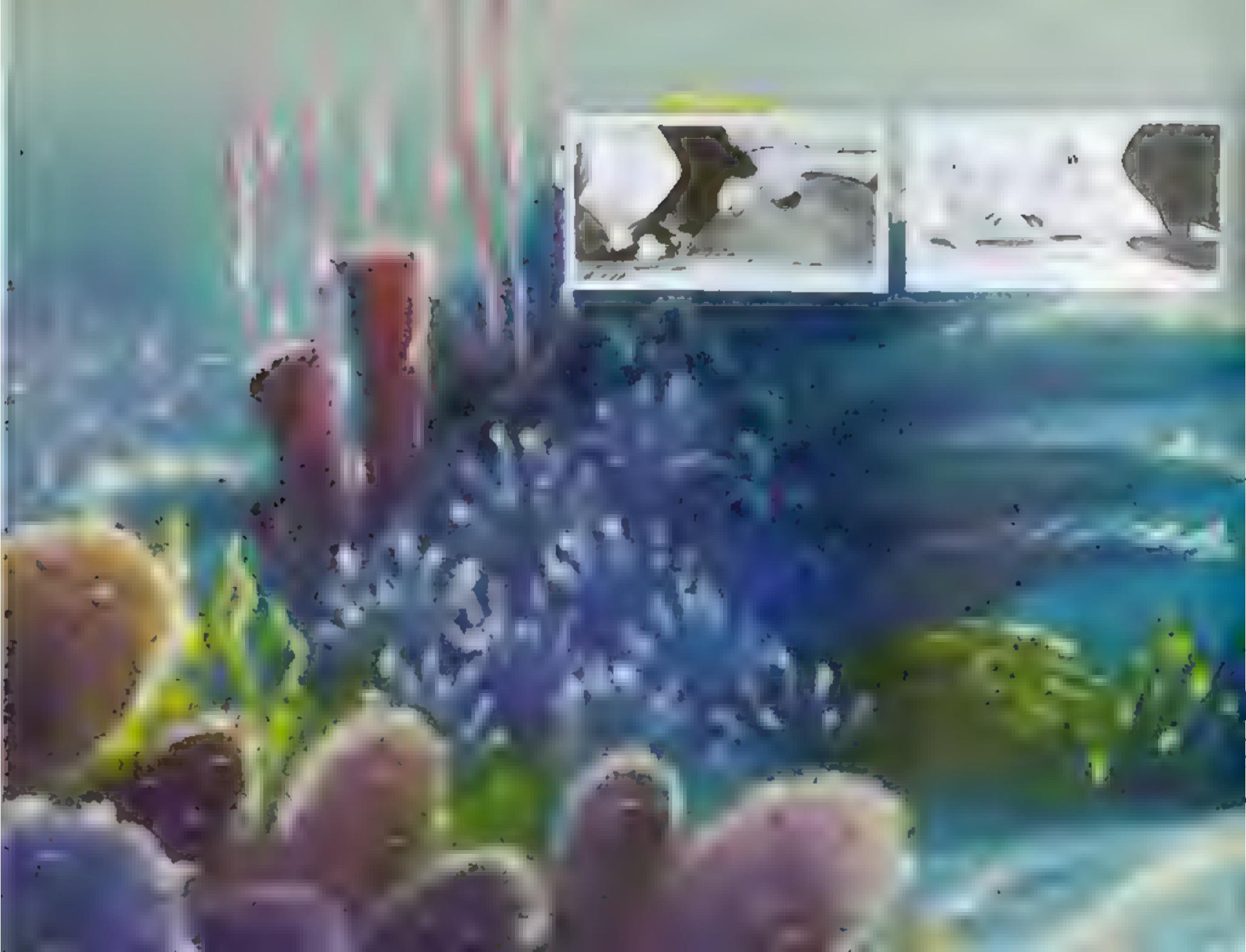


above
Bruce Zick

opposite
Bruce Zick

Lee Unkrich



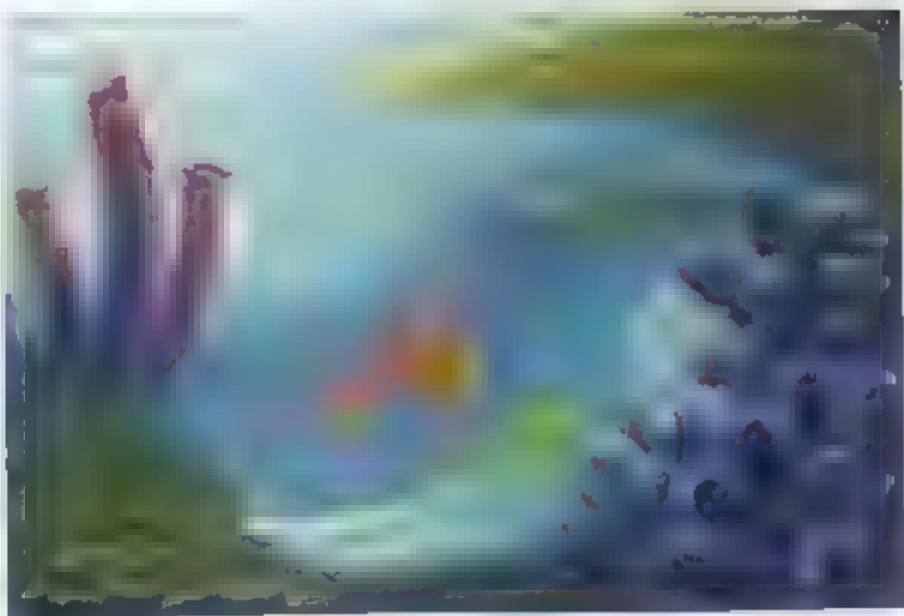




by
Dan Jeup

Ralph Eggers

Ralph Eggers



We can't begin to thank our friends at Chronicle Books for believing in us again in our vision. There was a lot of love that went into making this book and a lot of extraordinary contributions from the *Finding Nemo* Art & Story Departments and the Pixar Creative Resources team. Kristie Swager, Ben Berry, Dana Murray, Michele Sporre, Doug Nichols, Steve Patterson, Richard de Callmier, Jason Katz, Rachel Rafael, and Kenney Marino.

Special thanks to the *Nemo* team at Chronicle Books: Sarah Mauerkey, Anne Hurn, Iod Davis, Ben Sander, Shana Boyd, our writer Mark Cotta Vaz, our photo editor Joe McDonald, and our designer Tatina Lovell.

Production Designer Rajon Lageson: I was in awe and inspired by your talent back at Cal Arts and I still am today.

Co-director me: I thank the *Chimera* and *Mike and Sash* who have come to me and made it bigger than I had even dared to hope.

The Pixar producer Graham Walters and associate producer Miko Gotoh, who kept me and Ben pressurized for years (yes, years!) *Aviary* the

calm in the eye of the storm, I can't thank them enough for their dedication.

Screenwriter and story guru Bob Peterson will be forever thanking you for coming on board *Road Trip*!

My directors circle: Oren Jacob, Sharon Calahan, Dyllan Brown, Jeremy Lancy, David Seltzer, Ronnie Del Carmen, Eggman (and you count too, Lindsey Cook), Every captain should be so lucky to have crewmen like them at the wheel.

To my buddy, my brother, John Lasseter. He continues to inspire me every day.

Thanks to the executive team at Pixar: Ed Catmull, Sarah McLachlan, Ann美丽, and Steve Jobs, who believed in our idea and supported us along the way.

Most important thanks to all of the women for *Brave* and *Luca*, who contributed in so many ways, and to our families, who allowed us to know at any cost.

Remember us? *eed swimming*, *ob*, *eed*

Andrew Stanton

www.andy-stanton.com

Author's acknowledgments

To Patrick Strand, who's embarking on his own voyage of discovery into the wonderful realm of animation; and to Mike Glad, an irrepressible collector of animation art, who is faithfully preserving this magical artform as it has evolved throughout time and around the world.

—M.C.V.

Thanks to Pixar for their help and hospitality, particularly the *Home* production principals who gave of their time—and art—for this book: John Lasseter, Andrew Stanton, Lee Unkrich, Ralph Eggleston, Graham Walters, Ricky Nierva, Robin Cooper, Randy Bergin, Anthony Christov, Jason Katz, Ronnie del Carmen, Bob Peterson, Peter Sohn, Oren Lavitz, and Dan Lee. A special salute to Krista Swager, who was a marvel of organization and coordination.

A tip of the hat and a low bow to Chronicle editor Sarah Malarkey, for bringing me aboard; and to Annie Bunn, for expertly handling all the usual logistics. And here's a shout out to Victoria Shoemaker, my literary agent. Hugs and kisses to my parents and to my godchildren, Anthony and Alexandra.

Mark Cotta Vaz





SHOT 1: ...now what??

Peter Sohn

Storyboard

pen and marker, 4 1/2 x 2 1/4



